

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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PRICE  
THREEPENCE.  
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## Educational.

### UNIVERSITY OF ST. ANDREWS.

Rector—ANDREW CARNEGIE, LL.D.  
Principal—JAMES DONALDSON, M.A. LL.D.  
OPENING OF SESSION 1906-1907.

#### UNITED COLLEGE.

(ARTS, SCIENCE, AND MEDICINE.)

THIS COLLEGE will be formally OPENED on FRIDAY, October 12, and the WINTER SESSION will begin on MONDAY, October 13. The PRELIMINARY EXAMINATIONS, with which the COMPETITIONS for BURSARIES are combined, will COMMENCE on SEPTEMBER 28. Schedules of application for admission will be supplied by the Secretary, and on being filled up may be received by him up to SEPTEMBER 13.

There are Forty Bursaries vacant (Four of which are open to Second Year Students and Two to Fourth Year Students only), ranging in value from 40l. to 100l. Of these Twenty-one are tenable by Men only. Fourteen which are restricted to Students who intend to enter the Medical Profession by Women only, and Five including Two Science Bursaries of the value of 300l. each the first year of tenure and 400l. the second year; a Malcolm Bursary, restricted to Medical Students, of the annual value of 250l. for Five Years; a Stephen Williamson Bursary, of the value of about 40l. for One Year; and a Smeaton Bursary, of the value of about 200l. for One Year by either Men or Women. A number of Presentation and Preference Bursaries are also vacant.

Grants not exceeding 20l. each may be assigned to Students (Men or Women) during their Fourth Year who wish to take a Degree with Honours.

In the course of the Session Nine Scholarships will be competed for, Five of which are open to Men or Women. They range in value from 50l. to 100l.

#### ST. MARY'S COLLEGE.

(DIVINITY.)

THIS COLLEGE will be OPENED on MONDAY, October 15. The EXAMINATIONS for BURSARIES will be held on OCTOBER 12 and 13. Intimation of Candidature is not necessary. There are Three Competitive Bursaries vacant, ranging in value from 40l. to 150l. At the close of the Session One Scholarship of 50l., and One of 20l., and One of 10l. will be open to Competition.

The Classes are open to Men or Women Students, and include Latin, Greek, English, French, German, Hebrew, Aramaic and Syriac, Arabic, Assyrian, Logic and Metaphysics, Moral Philosophy, Political Philosophy, Political Economy, Education, Mathematics, Applied Mathematics, Natural Philosophy, Chemistry, Zoology, Botany, Geology, Agriculture and Rural Economy, History, Ancient History, Physiology, Anatomy, Military Subjects (Military History and Strategy, Tactics, Military Engineering, Military Topography and Reconnaissance, Military Law and Military Organization), Systematic Theology, Biblical Criticism, and Church History.

Specimen Examination Papers and full particulars respecting the Courses of Instruction, Fees, Examinations for Degrees, &c., will be found in the CALENDAR of the UNIVERSITY, published by Messrs. William Blackwood & Sons, 45, George Street, Edinburgh.

Specimen Examination Papers for the Preliminary and Bursary Competition Examinations are published in separate Booklets (Arts and Science Preliminary Examination and Bursary Competition, 1s.; Medical Preliminary Examination, 6d.) and may be had from the Secretary, or from Messrs. Hemmerson, Booksellers, St. Andrews.

A general Prospectus for the coming Winter Session, as well as detailed information regarding any Department of the University, may be obtained on application to the Secretary.

ANDREW BENNETT, Secretary.

University of St. Andrews, August, 1906.

### UNIVERSITY OF ABERDEEN.

FACULTY OF MEDICINE.

WINTER SESSION, 1906-7.

The WINTER SESSION COMMENCES on WEDNESDAY, October 17, 1906. The PRELIMINARY EXAMINATION will COMMENCE on SEPTEMBER 28.

The Degrees in Medicine granted by the University are:—Bachelor of Medicine (M.B.), Bachelor of Surgery (B.S.), Doctor of Medicine (M.D.), Master of Surgery (Ch.M.). They are conferred only after Examination, and only on Students of the University. A Diploma in Public Health is conferred after Examination on Graduates in Medicine of any University in the United Kingdom. The total cost for the whole Curriculum, including Hospital Fees and Fees for the Degrees of M.B. and Ch.B., is usually about 1500l. Bursaries, Scholarships, Fellowships, and Prizes, to the number of Fifty and of the aggregate annual value of 1,1500l., are open to competition in this Faculty.

A Prospectus of the Classes, Fees, &c., may be had on application to the SECRETARY OF THE MEDICAL FACULTY.

The University also grants the following Degrees:—In Arts: Doctor of Letters, Doctor of Philosophy, and Master of Arts. In Science: Doctor of Science, Bachelor of Science (in Pure Science and in Agriculture). In Divinity: Doctor of Divinity (Honorary) and Bachelor of Divinity. In Law: Doctor of Laws (Honorary) and Bachelor of Laws (B.L.). Particulars may be had on application to the SECRETARY OF FACULTIES.

THE VICTORIA

### UNIVERSITY OF MANCHESTER.

SESSION 1906-7.

The SESSION will COMMENCE on TUESDAY, October 2 next. The following PROSPECTUSES may be obtained on application to the REGISTRAR:—

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FACULTY OF MEDICINE.

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NEWCASTLE-UPON-TYNE.

Principal—Sir ISAMBARD OWEN, D.C.L. M.D.

SESSION OF 1906-7.

MATRICULATION AND EXHIBITION EXAMINATIONS, SEPTEMBER 24 to 29.

OPENING OF TERM, OCTOBER 2.

Particulars of Curricula for University Degrees and College Diplomas in ENGINEERING, ELECTRICAL ENGINEERING, NAVAL ARCHITECTURE, MINING, METALLURGY, AGRICULTURE, PURE SCIENCE, and LETTERS, as well as of Fellowships, Scholarships, and Exhibitions, and of facilities for Residence, on application to F. H. PRUEN, Secretary.

Armstrong College, Newcastle-upon-Tyne.

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(UNIVERSITY OF LONDON.)

WINTER SESSION COMMENCES OCTOBER 1. Arrangements having been made for instruction in the Preliminary and Intermediate Subjects (Physics, Chemistry, Anatomy, and Physiology) to be undertaken by the University of London, THE ENTIRE LABORATORIES AND TEACHING AT THIS HOSPITAL AND SCHOOL ARE NOW DEVOTED TO INSTRUCTION IN THE SUBJECTS FOR THE FINAL EXAMINATIONS (Medicine, Surgery, Pathology, &c.). Unequalled facilities are therefore available for CLINICAL INSTRUCTION AND RESEARCH.

Further information from F. JAFFREY, F.R.C.S., Dean of the School.

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The appointment will take effect as from OCTOBER 1, 1906. The normal Salary is fixed by Ordinance at 1,0000l. The Chair has an Official Residence attached to it.

The appointment is made *ad vitam aut culpam*, and carries with it the right to a pension on conditions prescribed by Ordinance.

Each Applicant should lodge with the undersigned, who will furnish any further information desired, twenty copies of his Application and twenty copies of any Testimonials he may desire to submit, on or before SEPTEMBER 25, 1906.

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### ESSEX EDUCATION COMMITTEE.

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## CONTENTS.

	PAGE
MR. SWINBURNE ON BLAKE .. .. .	149
STAPLE INN .. .. .	150
MR. DAVIDSON'S POEMS .. .. .	151
A GERMAN HISTORY OF JAPAN .. .. .	152
NEW NOVELS (The Awakening of Helena; The Eagles; The Girl Out There; The Field of Glory)	153
THE NEW TESTAMENT .. .. .	153
TWO ANGLO-SAXON POEMS .. .. .	155
EVELYN'S DIARY .. .. .	155
OUR LIBRARY TABLE (The Invasion of 1910; Tales from the Talmud; Semitic Inscriptions; Schiller in England; History of the United States; King's Lynn; Meredith Pocket-Book; The Uncle of Europe; Trahette) .. .. .	156-158
LIST OF NEW BOOKS .. .. .	158
THE ROYAL HISTORICAL SOCIETY'S NEW PUBLICATIONS; 'THE BURIAL OF SIR JOHN MOORE'; 'THE BIRTH-YEAR OF HENRY V.'; 'SIDNEY'S SISTER, PEMBROKE'S MOTHER'; 'GLEANINGS FROM ST. CLEMENT'S DANES; THE EYESORE OF THE PIREUS' .. .. .	158-160
LITERARY GOSSIP .. .. .	160
SCIENCE—THE VICTORIA HISTORY OF BERKSHIRE; THE PHYSIOLOGY OF DIGESTION; DIET AND DIETETICS; ANTHROPOLOGICAL NOTES; GOSSIP .. .. .	161-163
FINE ARTS—MICHEL ON REMBRANDT; ST. PAUL'S CATHEDRAL; THE NATIONAL GALLERY; THE ROYAL ARCHEOLOGICAL INSTITUTE AT WORCESTER; THE BRITISH ARCHEOLOGICAL ASSOCIATION AT NOTTINGHAM; GOSSIP .. .. .	163-166
MUSIC—BAUGHAN'S MUSIC AND MUSICIANS; BACHMAN ON SAINT-SAËNS; SCORE OF 'TRISTAN UND ISOLDE'; GOSSIP; PERFORMANCES NEXT WEEK .. .. .	167-168
DRAMA—LATER QUEENS OF THE FRENCH STAGE; GOSSIP .. .. .	168
INDEX TO ADVERTISERS .. .. .	168

## LITERATURE

*William Blake: a Critical Essay.* By Algernon Charles Swinburne. A New Edition. (Chatto & Windus.)

MR. SWINBURNE'S "critical essay" on Blake was published forty years ago, just after the "discovery" of Blake in Gilchrist's 'Life,' and some eight years before the publication of any collected edition of the poems. Since that time many books on Blake have been written, including the vast three volumes of Messrs. Ellis and Yeats; editions of the poems have multiplied, and what may well be the final edition has been brought out by Mr. Sampson; one even of the Prophetic Books, the 'Jerusalem,' has been printed in plain type, under the careful editorship of Messrs. Russell and MacLagan, and another, the 'Milton,' is now in the press. Exhibitions of the pictures have been held, and one, the best, is now open. Yet, notwithstanding certain new facts which have been gathered, notwithstanding the better order into which the existing material has been put, notwithstanding the valuable interpretative work of Mr. Yeats in his 'Ideas of Good and Evil,' it can fairly be said that nothing in Mr. Swinburne's book (except a few facts and dates, unimportant in themselves) has been really superseded during the course of these forty years. Why the book has been allowed to remain out of print for so long it is impossible to conjecture. Perhaps some difficulty was caused by the hand-coloured prints, which still give a value of its own to the first edition. They are gone from the new and cheaper issue, and their place is but poorly taken by a reproduction of the familiar Schiavonetti engraving after the portrait by Phillips, which formed the frontispiece to Blair's

'Grave.' Not a word in the text is altered. To reprint a book of criticism after forty years without the alteration of a word has something heroic in it which suits a critic whose criticism has always been one form of his poetry, or more rightly its overflow.

The motto from Baudelaire, saying how inevitably a perfect poet turns at one moment or another to that self-examination which in a poet is the criticism of poetry, applies to no one better than to Mr. Swinburne. Mr. Swinburne is a critic because he is a poet, and for no other reason. This book on Blake is the best of all his books of criticism, because in it he is more wholly content to be a poet than in any other. In what he has written of Blake a poet divines a poet; and no error in such a divination can be essential. Much of what seemed to Blake vital seems to Mr. Swinburne mere "fever and fancy." He is needlessly petulant towards "some Hibernian commentator on Blake, if I rightly remember a fact so insignificant" (if this is meant for Mr. Yeats, should not Mr. Ellis have his share in the mockery?), because, we suppose, these gentlemen, in the preface to their book, said that "not one clear paragraph about the myth of Four Zoas is to be found in all" that Mr. Swinburne, in common with Gilchrist and the two Rossettis, had published. Well, Mr. Swinburne has not fully elucidated the Four Zoas, nor has he tried very hard to do so, because that is not the part of poetry or of imagination which interests him. Perhaps the Four Zoas could be made clear, or even coherent; but in the book of Messrs. Ellis and Yeats they certainly become more obscure as some mechanical coherence seems to come into them. Mr. Swinburne, it is evident throughout his book, is personally exasperated by the whole "system" or "mythology"; yet, in spite of this, he has set himself with an amazing patience to unravel just so much of the meaning of these crabbed prophecies as is needed to be able to follow the main lines of their beauty as poems. This he has done; more than this he has not tried or professed to do.

Where Mr. Swinburne's book is invaluable is in his interpretation of poetry as poetry, of symbolism as poetry, of pictorial design as poetry. It is difficult to imagine that Mr. Swinburne really cares for music, or painting, or any form of art outside poetry. He absorbs every form of art, and they all turn to poetry, and can be rendered by him only in terms of poetry. In this huge book of criticism, in which the main incidents of the life of Blake are told, and a detailed account is given of nearly the whole of his literary and much of his painted and engraved work, there is not a page—not even in those flaming foot-notes which spire from page to page after the dwindling body of the text—which is not essentially poetry rather than prose. The eloquence and the instinct are alike those of the poet, and these lamenting and triumphing sentences through which Blake speaks

again, as through the mouth of a herald, must be read as a new creation of beauty, an affirmation rather than a criticism. No poet has ever put so much of the substance, and whatever is translatable of the form, of poetry into prose. And the consequence is that the prose is often defined as extravagant, and the criticism as unbalanced. It has the balance of an arrow in flight: it hits the mark.

Mr. Swinburne is a great praiser, and to praise the right things with due energy is the highest privilege of the critic. He is perhaps the only critic of our time who has never, by design or accident, praised the wrong things. His extraordinary catholicity, his complete lack of even the prejudice natural to poets, is sufficiently proved by a single clause in his prefatory note to this new edition. He speaks of Blake as "the greatest English poet except Collins who had the fortune or misfortune to be born into a century far greater in progress than in poetry." That little clause "except Collins," though we need not take it to mean more than it says—besides Collins, not next to Collins—gives its author the right to say all that he says in the rest of the book about Blake. The really extravagant, the really unbalanced critic, is equally the critic who can accept Collins and not Blake, or he who can accept Blake and not Collins. And if Mr. Swinburne has seemed to praise to excess, say, the poorest work of Victor Hugo, how little it matters when one remembers what the best work is like! And let us not be too hasty in saying that any recent work has been praised to excess. What it seemed extravagant to say about Blake in 1866 is like a twice-told tale in 1906. So time follows the seer.

The main quality in Mr. Swinburne's criticism is its exultation. "There is a joy in praising" might have been written for him, and he communicates to us, as few writers do, his own sense of joy in beauty. No doubt it would be possible to be very much annoyed by many of the things—and as many in this as in any other of his books—that Mr. Swinburne has said, not only about literature, but also about religion, and morals, and politics. But he has never said anything on any of these subjects which is not generous, and high-minded, and, at least for the moment, passionately sincere. "If I contradict myself, I contradict myself" has been said by a poet about whom Mr. Swinburne has said many mutually contradictory things, all true in their way. The fine praise of Walt Whitman and the ingenious comparison of him with Blake at the end of this book could not have been written by Mr. Swinburne since the day when he wrote the essay called 'Whitmania.' It can perfectly well be reprinted by him from the year 1866, because both points of view have at different times been exclusively his, and both can be reconciled with a single conception of poetry.

But, if we do not allow ourselves to be disturbed by these extremes, at either end of them—if we realize how much of

solemn jocoseness has gone to the making of these unwounding darts—we shall find it curiously exhilarating to read a criticism which quickens the blood rather than stirs the intelligence, and is like a friend talking about a friend. One cannot read this book and not love Blake. It is difficult to think of another book, written by a poet on a poet, which is so generous and so illuminating. And never for a moment does Mr. Swinburne lose his hold on that thread of "sound reason in Blake's eccentric and fitful intelligence," his consciousness of that "spiritual bedrock of natural righteousness and reason," which has not always been "adequately acknowledged or perceived." No one has done so much to vindicate Blake's sanity of imagination as this poet who is no mystic, and who does not naturally love a mystic. Blake's mysticism can be studied elsewhere, and defended, if not explained, by others; but what Mr. Swinburne has done is to set the man of genius in his own place as a maker, a poet; he has challenged the world to accept Blake, not for his doctrine, not as either prophet or visionary, but as the writer of great poems and the artist of great designs. And he has done it in a book which has been adequately characterized by the latest and best of Blake's editors as a book which, "were Blake's remaining works destroyed by a new Tatham, would still remain a sufficing monument to his genius."

*Staple Inn: Customs House, Wool Court, and Inn of Chancery.* By E. Williams. (Constable & Co.)

THE group of buildings composing Staple Inn is, as Mr. Williams observes, of modern date when compared with masterpieces of stonework like portions of Westminster Abbey or such relics of antiquity as the Tower of London. But it nevertheless holds a distinguished place of its own as a late survival of Elizabethan domestic architecture, and its prominent position in one of the leading thoroughfares of London, amid surroundings which express with almost startling contrast the needs of twentieth-century civilization, renders it a useful accessory in the formation of a Londoner's education. To those who have travelled rather further afield, it is not unpleasant to be reminded, among the bustle of a London crowd, of the quiet streets of such towns as Shrewsbury or York, or the farm-houses "in black and white" which delight the eye of the wayfarer in the tranquil neighbourhood of Charing and Lenham and other villages of Kent. The thanks of all whose minds are to some extent directed by the influences of the past are therefore due to the Directors of the Prudential Assurance Company for the care and liberality they have displayed in preserving this memorial of Shakspearean times, and to Mr. Williams for the thoughtful and scholarlike manner in which he has traced its history from mediæval days.

The origins of Staple Inn are lost in obscurity. Mr. Williams quotes extracts

from fourteenth-century wills to show that tenements known as "la Stapelde-halle" existed in the parish of All Hallows Barking, in that of St. Andrew's, Holborn, and at St. Botolph's without Bishopsgate. It may also be mentioned that there was another Staple Hall in Austin Friars. Mr. Williams thinks that the "stapled hall" within the Bar of Holborn may be the building afterwards known as Staple Inn. He adds that it is suggested by an authority in these matters that it is not impossible that the "stapled halle" may mean the "pillared halle," that is, a halle supported by pillars, similar, perhaps, to the market halles even now frequently met with in old towns in Normandy, and, it may be added, in many old towns in England also. On this point we think, with deference to Mr. Williams, that the unnamed authority is right. There exists a confusion, from which Mr. Williams is not altogether free, between two words, similar in appearance, but different in origin. A staple, meaning a hoop of iron which attaches one thing to another, is derived from the A.-S. *stapol*, which signifies a post or pillar, as well as something that supports or holds a thing firmly. A staple, with the old signification of the place wherein commodities were dealt with, and the more modern one of the chief commodity of a place, is an Anglo-French word, derived from the Low Latin *stapula* through the old French *estape*, the modern word being *étape*. It is from the first of these words that many English place-names, such as Stapleton and Stapleford, Barnstaple and Dunstable, are derived, as well as the adjective *stapled*. Our ancestors were fond of giving descriptive epithets to their houses, or the rooms in them. In the will following the Barking one in Dr. R. R. Sharpe's 'Calendar of Husting Wills' we find a bequest of a "solar" or attic, with a shop beneath it, called "pavedeloft." "Le Ledenhalle," which Mr. Williams also misinterprets, merely means a hall with a leaden roof. Mr. Williams knows perfectly well the difference between the two staples, but he has gone rather out of his way in endeavouring to find a connexion between them.

Apart from this philological crux, we have nothing but praise for Mr. Williams's book. It is clearly shown that in mediæval days the connexion between law and commerce in the City of London was exceedingly close. In 1313 Richard Stureye was appointed first "Mayor of the Commonalty of Merchants of the Realm of the Staple of wool, hides, and woollfells," and he probably held his courts in the building which from this circumstance received the name of Staple Inn. Staples were established shortly afterwards in numerous provincial towns, as well as at Calais and other places in the king's continental dominions. The story of the Ordinance of the Staple is given with great precision by Mr. Williams, and its interest as an episode in our constitutional history is fully emphasized. It is difficult to assign a period to the duties carried on at Staple Inn in connexion

with the trona and weighing of wool, but they had certainly determined some time before 1463, when the business of the Staple was transferred from Westminster to Leadenhall. For many years antecedently to that period the business of the law was carried on concurrently with the duties of the Staple, and the gradual establishment of Staple Inn as an Inn of Chancery seems to have been effected some time in the fourteenth century. At what time it came into possession of some corporate union is uncertain, but towards the end of the sixteenth century matters had apparently crystallized, and the members of the Inn received the title of "The Grand Company," while the proprietors were called "Fellows" or "Grandfellows." The government of the Inn was entrusted to a Principal, a Pensioner (i.e., a treasurer), and nine or ten Grandfellows. For many years it held the position of a dependency of Gray's Inn, and it remained a part of the "inheritance" of that Society until the beginning of the nineteenth century. The reasons upon which this subordination was based do not seem to be accurately known, and it appears to have originated in an arbitrary manner.

After various vicissitudes the Society was compelled to sell the Inn to Messrs. Trollope, of Westminster, who in November, 1886, put up the property to auction, with the exception of the south side of the Garden Court, which had been purchased by Government. It was acquired by the Prudential Assurance Company, who, with great public spirit, placed the restoration of the old half-timber houses in the hands of the late Alfred Waterhouse, R.A., by whom the work was carried out in the effective style that every Londoner can see. The Holborn front was originally built under the directions of Vincent Engham, who was Principal in 1586; whilst the Hall was erected by Richard Champion in 1581-2, the embellishments of the interior being completed in 1592.

Some of the most interesting chapters in Mr. Williams's book are devoted to a description of the surroundings of Staple Inn in mediæval times. Brief accounts, based on contemporary documents, are given of the Inn of the Bishop of Ely (which occupied the site of Ely Place and Hatton Garden), of Furnival's Inn, Scrope's or Serjeants' Inn, Gray's Inn, Lincoln's Inn, and the Temple. There is also an excellent account of the Manor of Holborn, a subject which was almost untouched by London topographers until it was investigated by Mr. W. Paley Baildon, who published his results in the fourth volume of 'The Black Books of Lincoln's Inn,' 1902. It is satisfactory to find that the conclusions arrived at by Mr. Williams, who worked independently of Mr. Baildon, are virtually identical with those reached by the latter gentleman; and although the credit of priority must be given to Mr. Baildon, the thoroughly scientific manner in which Mr. Williams has traced the rather obscure history of this manor is not less deserving of praise. At present the Farringdon

Iron Works, in Shoe Lane, stand on the site of the building which for some centuries formed the London home of the Lacies, the Lestranges, and the Stanleys.

In addition to a map which displays the various surroundings of Staple Inn in 1313, the book is illustrated by some interesting reproductions of drawings by Miss S. L. Scott, and a plan to scale of the roof of the Hall by Mr. Paul Waterhouse. The Index is unexceptionable.

*Holiday and other Poems.* By John Davidson. (E. Grant Richards.)

THIS new volume should set pulses dancing riotously to the old mad tune. It kindles the exultant mood that Tennyson and Mr. Swinburne, Morris and Rossetti, used to quicken in the great days that are gone. It leads us joyously into the spiritual revel of imaginative youth. The spirit needs a holiday as well as the flesh. Bathing in these poems, it escapes from its environment of wise monotonies and temporal routines. Poetry is the sense of life at its highest, and in these poems the sense of life is an overwhelming rapture. Their passionate exultation in the splendour of life convinces us, in spite of all our moral diseases, that it is worth living.

There is no doubt that this is the mood of health, and our healthy generation is groping after it in a thousand ways. Are we not trying to surprise the secret of the child out of whose eyes the unworn passion of life smiles defiantly? Are we not saturating ourselves with the open air by means of games and sports and bicycles and motors? Have we not rediscovered the country? Ours is no mawkish "return to nature." It is a jolly, unsentimental movement, heartily spontaneous, joyally unpremeditated, a frank explosion of pure boyishness. Mr. Davidson renders this modern exuberance with striking skill. We have had the doleful poetry of high spirits; he gives us the gay poetry of the high spirit. He merrily defies the riddle of existence, and throws up his cap while he laughs at the mystery of fate. The old poetry groaned over the inscrutability of things. The new poetry dances over it. The old poetry wept over the green grave of the world. The new poetry plucks the flowers that grow on the grave. It outfaces the challenging universe with self-sufficing serenity. It fights with laughter on its lips and pride in its heart. It can endure, but it can also enjoy. It is not apologetic, and it has not a lowly spirit. Its reverence is irreverence, for it reveres nothing outside its own vision, and bows down only to its own dreams.

The gallant poem entitled 'Holiday' is an utterance of this lofty mood. It is a lyrical biography of the soul of man. It mirrors the tragic growth of that strange mystery in imagery as clear as Blake's. Just as a dewdrop can glass the sky, so poetry can glass humanity, and in this poem we see the very form and pressure of the modern soul:—

I whose arms had harried Hell  
Naked faced a heavenly host:  
Carved with countless wounds I fell,  
Sadly yielding up the ghost.

In a burning mountain thrown  
(Titans such a tomb attain),  
Many a grisly age had flown  
Ere I rose and lived again.

Parched and charred I lay; my cries  
Shook and rent the mountain-side;  
Lustres, decades, centuries  
Fled while daily there I died.

Twenty centuries of Pain,  
Mightier than Love or Art,  
Woke the meaning in my brain  
And the purpose of my heart.

Straightway then aloft I swam  
Through the mountain's sulphurous sty:  
Not eternal death could damn  
Such a hardy soul as I.

From the mountain's burning crest  
Like a god I come again,  
And with an immortal zest  
Challenge Fate to throw the main.

Poetry of this kind is to the imagination what colour is to the eye, and music to the ear. The more we bring to it, the more it brings to us. It assumes the past, it abridges thought, and irritates many people by its confident condensations.

The very title of the book is manifold in its meaning. Life is a holiday, and the holiday of holidays is the final liberty torn by the spirit out of its material servitudes. This is the cry that rings out in Mr. Davidson's poetry again and again, until in his envoy he sums it up:—

Born, enamoured, built of fact,  
Daily on destruction's brink  
Venture all to put in act  
Truth we trust and thought we think.

Blake sang thus for the few, scorning to descend from the peaks of poetry. Mr. Davidson is more human. He sings also for the many. There is one ballad in this book which ought to win the English heart. It is called 'A Runnable Stag,' and it will exhilarate every man who has ever drunk the delight of a run with the North Devon and Somerset Staghounds. Whyte-Melville put the glory of it into the hunt in 'Katerfelto.' We can testify to the veritable fervour of Mr. Davidson's fiery verse. He has flung the fury and splendour of it for the first time into English poetry. The thing is unique, and we wish we had room to quote it in full. We give the opening verses and the close:—

When the pods went pop on the broom, green broom,  
And apples began to be golden-skinned,  
We harboured a stag in the Priory coomb,  
And we feathered his trail up-wind, up-wind,  
We feathered his trail up-wind—  
A stag of warrant, a stag, a stag,  
A runnable stag, a kingly crop,  
Brow, bay and tray and three on top,  
A stag, a runnable stag.

It was Bell-of-the-North and Tinkerman's Pup  
That stuck to the scent till the corpse was drawn.  
"Tally ho! tally ho!" and the hunt was up,  
The tufters whipped and the pack laid on,  
The resolute pack laid on,  
And the stag of warrant away at last,  
The runnable stag, the same, the same,  
His hoofs on fire, his horns like flame,  
A stag, a runnable stag.

"Let your gelding be: if you cheek or chide  
He stumbles at once and you're out of the hunt;  
For three hundred gentlemen, able to ride,  
On hunters accustomed to bear the brunt,  
Accustomed to bear the brunt,  
Are after the runnable stag, the stag,  
The runnable stag with his kingly crop,  
Brow, bay and tray and tree on top,  
The right, the runnable stag."

For a matter of twenty miles and more,  
By the densest hedge and the highest wall,  
Through herds of bullocks he baffled the lore  
Of harbourer, huntsman, hounds and all,  
Of harbourer, hounds and all—  
The stag of warrant, the wily stag,  
For twenty miles, and five and five,  
He ran, and he never was caught alive,  
This stag, this runnable stag.

When he turned at bay in the leafy gloom,  
In the emerald gloom where the brook ran deep,  
He heard in the distance the rollers boom,  
And he saw in a vision of peaceful sleep,  
In a wonderful vision of sleep,  
A stag of warrant, a stag, a stag,  
A runnable stag in a jewelled bed,  
Under the sheltering ocean dead,  
A stag, a runnable stag.

So a fateful hope lit up his eye,  
And he opened his nostrils wide again,  
And he tossed his branching antlers high,  
As he headed the hunt down Charlock glen,  
As he raced down the echoing glen,  
For five miles more, the stag, the stag,  
For twenty miles and five and five,  
Not to be caught now, dead or alive,  
The stag, the runnable stag.

Three hundred gentlemen, able to ride,  
Three hundred horses as gallant and free,  
Beheld him escape on the evening tide,  
Far out till he sank in the Severn Sea,  
Till he sank in the depths of the sea—  
The stag, the buoyant stag, the stag,  
That slept at last in a jewelled bed,  
Under the sheltering ocean spread,  
The stag, the runnable stag.

Although none of the other poems moves with this rush and dash, they are nevertheless all fine in their various ways. There is no poet who is closer to the sap and smell and rumour of the green and growing earth. Mr. Davidson's sense of life is so keen that he communicates his excitement to you, and you long to be up and off to the London squares whose leaves he loves, and to see the "Sunset, welling like a crimson fount, Underneath the Marble Arch." Most London poets write about London in a cramped, self-conscious manner. But Mr. Davidson has the touch that awakes the half-remembered mood and stirs the half-forgotten impression. He paints many wonderful pictures of rural London. He writes of Regent's Park in November with its

Somnolent canal and urban wold,  
Lawn and lake with saffron leaves and red,  
Crimson leaves and olive, brown and gold,  
Bronze and topaz leaves engarlanded.

Here is his impression of storm in Epping Forest:—

Part in wanton sport and part in ire,  
Flights of rain on ruddy foliage rang:  
Woven showers like sheets of silver fire  
Streamed; and all the forest rocked and sang.

His 'Eclogues' are alive with natural magic. Our old friends Percy, Herbert, Basil, Ninian, and Sandy troll out those delightful madrigals of lyrical dialogue which Mr. Davidson has made his own. In a note 'On Poetry' at the end of the book he criticizes his own art with both insight and gusto. He tells us that when his

Testaments and Tragedies began, he thought he was to write blank verse to the end. But a year ago an "exposition of rhyme" overtook him. We are not sorry, for we think Mr. Davidson is by nature a lyrical poet, and not either a dramatic poet or a didactic poet. There is in his temper some twist which makes him sing sweetly in rhyme and roughly in blank verse. His lyrical grace, it is true, breaks out intermittently in his blank verse, but there are vast tracts of crabbed metaphysic and untuneable pragmatism. Blank verse tempts the sweetest singers to drop into argument. Now it is not the business of the poet to argue. It is his business to see, and sing his seeing into our sight. He must have a philosophy, but he should not preach it directly. Mr. Davidson has been preaching the gospel of matter in his blank verse, and now he tells us that matter found a voice in blank verse. We confess that matter does not interest us. It is merely a new name for an old mystery, and after all, we do not care much what that mystery is called. It remains a mystery.

As to the superiority of blank verse over rhyme, we are not sure that Milton and Mr. Davidson have not overstated their case. One thing is certain, namely, that for a hundred poets who can rhyme there is not one who can write blank verse. Blank verse is at once the best and the worst form in poetry. It is criminally easy to write it execrably, and almost impossible to write it well.

This volume ought to win for Mr. Davidson the wider audience that he deserves. But his anarchic violence and metaphysical eccentricity are still rocks of offence, and he is not the sort of man who is easily taught or tamed.

#### A GERMAN HISTORY OF JAPAN.

*Geschichte von Japan.* Von O. Nachod. —Erster Band. Erstes Buch. *Die Urzeit (bis 645 n. Chr.).* (Gotha, Perthes.)

IN this first instalment of what promises to be by far the most complete history of Japan yet attempted—being the seventy-fourth volume of Messrs. Perthes's excellent series of "Allgemeine Staaten-geschichte"—Dr. Nachod brings together almost all that is known or credibly surmised of the history of what the author properly calls the *Urzeit* of Japan, being the period ending with the Chinese reform, and the inauguration of the *nengo* calendar in A.D. 645, known in Japan as the period Taikwa, or "Great Development"—a term that literally and historically may be taken as equivalent to "Revolution."

It cannot be said that the present volume is altogether attractively written; it is rather a collection of materials *pour servir*—stuffed with references, and overflowing with quotations from very various sources—than an artistic history; but its value to the student of the beginnings of the Japanese people and State is very great.

Of all Eastern peoples, except the Hebrews, the annals are apt to be nothing more than monotonous and dreary records of faction, intrigue, personal tyranny, and dynastic war, where it is impossible to discern a glimmer of any notion of progress towards a political system in which the individual possesses adequate control of his own existence. In Japan the course of events in the earlier centuries converted a sort of tribal liberty into the theocratic despotism of the Mikadoate, itself surrounded by Chinese forms under the influence of Buddhism, and almost at once surrendering its power to an uncertain and changing oligarchy of the narrowest kind, consisting of the great families, themselves descendants, real or pretended, of the royal blood, often far enough removed. Here, in truth, lies the distinguishing interest of early Japanese history, for in these primitive times were laid the foundations of that passionate patriotism which has borne Japan to the forefront of history with the advent of the twentieth century. No such national sentiment has ever been evoked in any other Oriental people. In Japan it withstood even the disintegrating influences of the Tokugawa régime, though this federation of two hundred and sixty and more local sovereignties, under the overlordship of the Yedo Taikun, endured for two centuries and a half.

In the poems collected in the eighth century this unique patriotism, under the form of unbounded devotion to the Mikado—or perhaps more truly to the Mikadoate—is fully developed, and can be traced back to the beginnings of the Japanese State in the foundation of the Yamato kingdom and its gradually achieved lordship over the lands bordering the Inland Sea. Beyond that event, to be dated probably towards the close of the first third of the first millennium of the Christian era, the story of Japan is for the most part mere surmise. To the present writer the traditions brought together in the 'Kojiki' ('Ancient Annals') and 'Nihongi' ('Chronicles of Japan'), both compiled in the eighth century, appear to have little historical value. That the Japanese immigration into an Ainu land took place piecemeal is pretty certain. The Japanese conquest of the Fruitful Land resembled the Saxon conquest of Britain, to which it was only a few centuries anterior. Row-boats conveyed the raiders in both cases across almost equally narrow and stormy seas from the verge of the huge continent to a group of large islands beyond which lay an illimitable ocean. In both cases the barbarism of the invaders was soon modified by later continental influences; in both they lost, within a generation or two, almost all memory of their continental life. We can discern in the "heavenly" customs of primitive Japan the superiority of an agricultural immigrant race over autochthonous fishers and hunters, and this is almost the only trace of their continental origin, to which neither myth nor tradition makes any allusion. Such an immigration

of purely agricultural folk is, we think, unparalleled in history; and out of the immense advantage such a folk would possess over loose tribes of fishers and hunters was perhaps born the germ of the Mikadoate, for the unity involved in the system would tend to be preserved as a powerful agency, defensive and offensive.

It cannot be said that the political history of Japan, so far as it may be ascertained, by more or less painful elimination of myth, tradition, and Chinese influence, from the pages of the 'Annals' and 'Chronicles'—the only sources extant—is interesting. It is a record of Court faction, intrigue, and struggle, in the course of which, while the Mikadoate was rigidly preserved with all its incidents, the Mikado himself became more and more a puppet at the disposal of the great men of a widening, but exclusive oligarchy. Some advance was made towards a condition of peace and stability, but only, so to speak, as a fortuitous result of the strife of parties for permanent domination. It was Buddhism, bringing Confucianism in its train, that turned the thoughts of men towards the hope of achieving a better life, not through political changes, but by personal righteousness and social arrangement. The result has been achieved, however, without lessening the national feeling for its ruler, of whom Hitomaro sang twelve hundred years ago—we quote Dr. Florenz's translation cited by Dr. Nachod—that he, by the decree of the gods in the beginning of the world (by separation of earth from heaven),

hehrer Enkel  
durch die dichten Himmelswolken  
einen Weg gewaltig brechend  
sollte ewig unten Weilen,  
um das Land der frischen Aehren  
zu beherrschen, bis der Himmel  
und die Erd' zusammenstürzen.

Dr. Nachod's account of the primitive social condition of unsinicized Japan is—though the details are too scattered to form a picture—by far the fullest yet laid before the Western reader. It is adequately based upon an instructed comparison of all available sources, native and European, supported by ample references and quotations, and forms, in fact, a compendium of existing knowledge of the subject. Perhaps the most interesting chapters in the book are devoted to this section, but the treatment is too technical—and too extensive, it may be added—to be reviewed in these columns. The author's conclusion is that the aborigines of Japan, the Ainu, are a folk of Caucasian origin whose level of life is neolithic. To them were added two over-sea races of immigrant conquerors: one, Mongolo-Malayan, who settled in the south-west and in Kiushiu; and the other, Manchu-Korean, who occupied the shores of Izumo and the north-west of the main island. Of both these races the level of life was that of the close of the Bronze Age. These immigrations probably began about the period of the Christian era—perhaps a century or so earlier. As Dr. Aston has shown, Chinese records mention an envoy from Japan in

A.D. 57, and there is some reason to believe that a gold seal with an inscription upon it found in Chikuzen in 1784, and now in the Uyeno Museum, refers to this very embassy.

We cannot conclude without mentioning the curious discovery by Dr. Bälz (see p. 35, note 3) of a peculiar race-mark characteristic of the Japanese as of other Mongolian peoples (but not found among the Ainu—the absence being regarded as a proof of their Caucasian affinities). Dr. Bälz writes: "Jeder Chinese, jeder Koreaner.... jeder Japaner.... wird geboren mit einem dunkelblauen, unregelmässig gestalteten Fleck in der unteren Sakralgegend," which disappears during infancy. Japanese inquirers, however, while admitting the frequency of this mark in Japan, meet what they consider as a physical slur on their race with the assertion that the same mark is met with in European children, and deny Dr. Bälz's theory. The question is becoming, we are told, one of increasing (and amusing) importance in anthropological circles, for some daring investigators allege that similar marks are found upon simian babies.

#### NEW NOVELS.

*The Awakening of Helena.* By Margaret Deland. (Harper & Brothers.)

MRS. DELAND'S heroine is a woman who left a drunken husband, and lived with a lover who was a widower. When the latter's daughter grew to years of discretion, the heroine went to a little New England village, where she lived in seclusion, waiting for the drunken husband to die, so that she could marry the other man. Finally her husband died, but the other man did not care to marry her; so she departed to hide herself in the wide West, and work out her repentance. She is represented as young and beautiful, but as the lover's daughter is nineteen when the book opens, Helena must have been separated from her husband for very nearly that length of time, and consequently must have been close upon middle age. The book has many of the merits and faults that are frequently met in novels written by women. Helena is forcibly and consistently drawn, but the men with whom she is brought in contact are, without exception, stagey and unreal. Even the old clergyman who figures so prominently in the story is as conventional as he is familiar. The author has lavished much pains upon a small boy, who asks untimely questions and makes irreverent remarks. At first we find him amusing, but he becomes distinctly tiresome before the book ends. Mrs. Deland's style is free from faults, and there are doubtless many who will be entertained by her book.

*The Eagles.* By Paul Urquhart. (Ward, Lock & Co.)

It is a curious fact that when a novelist who is not a Russian undertakes to write of Russian Nihilists and conspirators, the

resulting story nearly always has the appearance of having been turned out by machinery in accordance with a standard pattern. 'The Eagles' is a story in which a beautiful and wicked Russian countess and a society of murderous anarchists contend for the soul and body of an exceptionally silly young Englishman, who, one is sorry to learn, belongs to the diplomatic service. There is a wealth of exciting incident in the book, but not a single character who is alive. The scene in which the Kaiser is shown in the act of trying to encourage the Tsar is so absurdly melodramatic that it is hardly worth while to condemn it as an offence against good taste. Certainly the story is interesting, for incident follows incident in breathless haste; but we are not lured for a moment into a belief that it is probable or possible.

*The Girl Out There.* By Karl Edwin Harriman. (The Port Publishing Company.)

THERE is no doubt that "the Girl Out There" was a very nice girl, and it is pleasant to know that she finally married the man of her choice. Still, her life was by no means eventful, although she did once wet her shoes and stockings by incautiously stepping into a spring with her pail. The author has tried too successfully to avoid sensationalism, with the result that he has written three hundred and fifty pages in which nothing of any marked interest occurs. As a study of the ways and manners of the inhabitants of a small New England village the book is not without merit, but it lacks both plot and incident.

*The Field of Glory.* By Henry Sienkiewicz. (John Lane.)

THE author's reputation will no doubt secure an abundance of readers for 'The Field of Glory,' which is, however, a disappointing book. It contains some agreeable enough material, and has one or two promising scenes; but the effect as a whole is undeniably commonplace, and this is due not so much to any positive incompetence on the author's part as to an absence of all the higher qualities that go to the making of good romance. The writer of the introduction to the English edition speaks of the novel as if it were historical, and seems to think that a proper enjoyment of it depends to a great extent on the reader's acquaintance with Polish history of the period—that of John Sobieski; but as a matter of fact there is very little history in it, and that little is subordinate. The story is one of adventure, love, and intrigue, and as such it strikes us as tame. Most of the characters are conventional, and dimly presented; perhaps the most original figures are the Boukoyemsky brothers, who furnish a rather ponderous comic element, and, in spite of exaggeration, are typically national. The translation lacks ease, and must be called indifferent.

#### THE NEW TESTAMENT.

*Jesus.* By W. Bousset, Professor of Theology at the University of Göttingen. Translated by Janet Penrose Trevelyan. (Williams & Norgate.)—Prof. Bousset's book, which has been translated into excellent English, is issued as one of the volumes of "The Crown Theological Library." The book itself is a study of the mind of Jesus in its relation to the Jewish circle of His time, with its ideas and ideals, and also to the larger world of humanity. Jesus, we are told, "did not establish the baptismal rite at all"; at the original supper He "did not mean to institute a sacrament in the Catholic, Lutheran, or Calvinistic sense"; there were no miracles; and His healing activity lay "entirely within the bounds of what is psychologically conceivable, and this feature of the life of Jesus has nothing absolutely unique about it." We are nearer the spirit of Jesus, it is argued, when we abandon specialized views of His death. Prof. Ramsay, having written 'Was Christ born at Bethlehem?' might have something to say to the assertion that "the story which Luke takes as the very core of his narrative—the census under Augustus and the journey of Jesus's parents to Bethlehem—is full of historical impossibilities." It is obvious that Prof. Bousset indulges in an arbitrary subjective criticism of the Gospels as historical documents; and this fact is made more apparent by an examination of his exposition of the teaching of Jesus. We are told that the kingdom of God of which He spoke was within the sphere of the supernatural, and the idea that it was to come by preaching and social reform was not even remotely present. The value of His words lay in the fact that, by lifting the idea of the kingdom from the political into the religious sphere, He "freed religion at the critical point from the nation." Prof. Bousset argues that the consciousness of the Messiahship gradually dawned in the mind of Jesus towards the close of His life, and that He had difficulty in assuming the title, since it was, owing to the national interpretation of it, inadequate for Him as He really was. Yet, according to Prof. Bousset's remarkable statement, He could not dispense with the Messianic idea, if He wished to be intelligible to Himself; and, further, He felt Himself irresistibly drawn towards the extraordinary and the unique. The title Son of Man was adopted in order "to set up His claim to be Messiah in the supernatural sense of the Son of Man." When, towards the close of His life, He saw death and failure before Him, Jesus was able to show His faith in His cause and in God by declaring that He would return in glory as the Son of Man upon the clouds of heaven. "Leader of the ages and nations to God" is Prof. Bousset's characterization of Jesus; and, though the statement is not bluntly made, it is implied that the Leader was mistaken in His conception of Himself, as He did not return on the clouds of heaven. If Prof. Bousset be correct in his interpretation of Jesus and the Messiahship, then the Jesus of history was plainly a mistaken visionary. It is true that in the New Testament narratives there are sayings which indicate that the writers believed that Jesus was to return on the clouds of heaven; but there are passages, such as Mark ix. 1 and Luke ix. 27, contrasted with Matthew xvi. 28, which show that there was no clear understanding of the words of Jesus regarding the kingdom and the second advent. Following Prof. Bousset's subjective methods, critics could reject the words of the New Testament which make for the conclusion that Jesus

was mistaken regarding Himself, and could urge that the biographers did not understand the spiritual meaning He gave to the terms Messiah and Son of Man. They could argue that while the first members of the Christian community did look for the advent they began to organize a Church, and also, though the advent did not take place, their faith in Jesus was not destroyed, and that faith could not have been devoted to a mistaken visionary.

*Johannine Grammar.* By Edwin A. Abbott. (A. & C. Black.)—On the title-page of his book Dr. Abbott quotes from 'A Grammarian's Funeral' the words:—

He settled *Hoti's* business—let it be!—  
Properly based *Omn*.

As the grammarian did not settle *Hoti's* business, Dr. Abbott attempts to do so, seeing with a scholar's insight the need of understanding the use of words. The differences between classical and New Testament Greek, and between the Greek of one New Testament author and that of another, are so great that a study of the vocabulary and grammar of the canonical writers ought to be a necessary preliminary to the interpretation or exegesis of their works. The critics of the Tübingen School, at a definite stage in the history of criticism, saw the necessity of determining the date, authorship, and theological tendency of the Biblical books. To-day, as in other days, there is a pressing need for scholars to study the use of words by each New Testament writer, so that we may have, as part of our critical machinery for searching the Scriptures, a lexicon and grammar of each writing. Scholars, of course, have not altogether neglected such a task, but the work has yet to be done systematically and fully. Dr. Abbott's books are contributions to this work; and they are to be welcomed for their most careful scholarship, and also because they may suggest to others to continue his labours. In an earlier part of his career Dr. Abbott compiled a 'Shakespearean Grammar,' which assumed that Shakespeare wrote with a style of his own, and that for an understanding of his English his own works, compared one with another, and the writings of his contemporaries were safer guides than Milton, Dryden, and Pope. Similarly, in this 'Johannine Grammar' the Johannine language has been classified; and for light which may be thrown on its meaning Dr. Abbott has turned to the LXX., the Synoptists, the New Testament as a whole, Epictetus, and the papyri of 50–150 A.D., rather than to the writings of the third and fourth centuries. Dr. Abbott's method will commend itself to scholars, and his results will be duly appreciated. He tells us, further, that he assumed that Shakespeare was a great poet; and he proceeds to say: "About John, I have tried to subordinate strictly to grammatical inferences my conviction that he, too, is a master of style and phrase, as well as an inspired prophet." The question of the prophetic inspiration of the writer of the Fourth Gospel does not appear to have any direct bearing on the grammar of that book; and it seems foreign to the subject of grammar to say that this 'Johannine Grammar' assumes that the author of the Gospel was an honest man, "writing indeed some seventy years or more after the Crucifixion, but still with some knowledge of what he wrote about, and with some sense of responsibility to those for whom he wrote." Apart from his deviations from the field of grammar Dr. Abbott has done most minute and careful work in that field, as the table of contents and the book itself will show. It is an obvious, and perhaps, therefore, a not very valuable,

compliment to him to say that every one who pursues a critical study of the Fourth Gospel ought to use his book.

*The Apocalypse, the Antichrist, and the End.* By J. J. Elar. (Burns & Oates.)—In a short Introduction Mr. Elar discourses on the authorship and date of the Apocalypse. He accepts the traditional theory that the Apostle John was the author, but does not face the difficulty of St. John being the writer of the Apocalypse and also of the Gospel and Epistles attributed to him. In an appendix he refers to the difficulty; but in the text of his book he says that "there are one or two expressions common to the Apocalypse and to the Gospel of St. John which lead to the belief that they are by the same author." He makes no examination of the fundamental differences of thought and style between the Apocalypse and the Fourth Gospel—differences so marked that Prof. Ramsay, not content with the explanation of separate authors, invented a psychological theory to account for these differences in the writings of one man, and set it forth in his book on 'The Letters to the Seven Churches.' In reference to the date we are told, "There are very many reasons for believing that the Apocalypse was written during the first persecution; there are good grounds for thinking that it could not have been written during the second"; and it is further said, "That the book was written in the time of Nero appears from internal evidence." Mr. Elar will not agree that the composition of the book may be assigned to the period of Domitian, since he is convinced that the book is prophetic, and hence that the death of Nero and the destruction of Jerusalem are pictures of the future, not delineations of facts. He may not be wrong in taking Nero as the sixth Cæsar, and it may be admitted that he is right in arguing that the reference to the sixth king and to the seventh cannot be in either case to Domitian; but the characteristics of the book which suggest the age of Domitian do not concern him. Mr. Elar may be advised to consider the suggestion that the Apocalypse was written shortly before the destruction of Jerusalem, and that interpolations were made at a later date; or that the book was composed about the close of Domitian's reign, and that the author incorporated earlier Apocalyptic fragments. It is possible for sober-minded critics to agree with the statement that the Apocalypse is a prophetic writing without accepting Mr. Elar's interpretations of the prophecies of the book. He takes for granted that the book as a series of prophecies is divinely inspired, and does not turn aside to the conjecture that the author sets forth his own reading of the future. In the interpretation of chap. xx. of the Book of Revelation we have a specimen of Mr. Elar's skill. "The millennium consisted," he says, "in the peaceful development of the Catholic Church throughout the world from about the end of the fifth to about the end of the fifteenth century." "Peaceful" is not precisely the epithet which most writers would apply to the development of the Church, which saw such troubles in Italy that the Franks had to be called in to be protectors; which witnessed the eventful meeting of a pope and an emperor at Canossa; and beheld the ambition of Boniface VIII., which ruined himself, and impaired the power of the Papacy. Mr. Elar proceeds to say that

"the whole of Europe acknowledged one faith, one altar, one Church, until about the year 1500. Then appeared Martin Luther.....The fires of persecution were rekindled, and the ashes of heresy revived.....No one can doubt that, from

the point of view of the Apocalyptic narrative, the devil was chained up, in the character of a murderer and heresiarch, for 1,000 years from the fall of Rome, and that he was loosed again at the beginning of the sixteenth century. History is quite clear on that point."

A cynic might suggest that history seems to be clearest to him who knows least about it; but, while a thousand and one faults might be found with Mr. Elar's picture of the Middle Ages and of the contrast of these with the age of the Reformation, he may be asked, in reference to "the one faith," not to forget the heresies which alone could justify the religious crusade in the reign of Innocent III. which kept that distinguished Pope outside the ranks of the saints; and, further, he may be asked, in reference to the rekindling of the fires of persecution, not altogether to ignore the tragedies of the Inquisition.

*St. Paul, the Man and his Work.* By H. Weinel, Professor Extraordinary of Theology in the University of Jena. Translated by the Rev. G. A. Bienemann. (Williams & Norgate.)—This volume, belonging in its English form to the "Theological Translation Library," deals neither with the problems of the Epistles of St. Paul nor with the events of his life. The author says:—

"Amid all the details about the Apostle's journeys which schoolboys have to learn out of the Acts of the Apostles, they often entirely lose sight of the Apostle himself; they can sometimes recite whole lists of perfectly useless names which have been drilled into them, but of the great missionary's spirit they have learnt next to nothing. This book was not written to perpetuate this mischievous system."

It may be affirmed at once that Prof. Weinel has never lost sight of the man, and that he has been able to present him as an intensely interesting personality. We have before us the Pharisee, the seeker after God, the prophet, the Apostle, the founder of the Church, the theologian, the man. The characteristic work of the Apostle is thus described:—

"St. Paul was the first to realize that the Law as such, in its formal character, was the cause of sin and misery in the end, in spite of all that it contained that was holy, righteous, and good, and that it must therefore be annulled. That was his great discovery. He was the man of one idea, and to make it prevail he employed all the keenness of his intellect and all his rabbinical training. His theology is nothing but the proof of this one thesis, and for this very reason it is the defence of his holiest, his most cherished possession."

It might be unfair to examine too closely this statement of the significance of the Apostle's work, and to point out that there was the replacement of the Law by a new religious principle, since Prof. Weinel is zealous to show the debt of the Apostle to Jesus. He does not try, as not a few do, to prove that St. Paul was the real founder of Christianity, even though he admits that the Apostle carried to his interpretation of the personality of Christ his own or current ideas of the nature and functions of the Messiah. He knows that in the Epistles little was said regarding the life of Jesus in its details; but he sees the supreme importance to the Apostle of the death and power of the "Crucified." Whatever objections may be taken to the opinions or judgments of Prof. Weinel, no one will be offended by any words which might be interpreted as setting the disciple above his Master, the Apostle above his Lord. He is perfectly free in his criticism of ideas cherished by St. Paul; his criticism, however, is never at all offensive, and ought not to provoke wrath. He admits, for example, that "the orthodox theories of the Atonement can rightly appeal to St. Paul as their authority"; but at the same time he

declares that he "rejects all such theories as to the death of Jesus, not shamefacedly, but consciously." There is more, however, than a mere declaration. "The 'Father' of Jesus," he says,

"does not need to establish or to prove His 'righteousness' by suffering an innocent man to die for sinners: a strange kind of righteousness! He does not wish to be just, but He is love. Holy love, of course, but not such as needs first to be propitiated. And there is no 'holy' blood, no holy things in the religion of Jesus, no propitiatory sacrifices with which sin can be 'washed away.' All these thoughts, which are taken from the animistic religion, are pre-Christian and un-Christian, whether they be founded on the blood of bulls or on the blood of Christ."

It is a commonplace to say that no book on such a subject as the work of St. Paul can possibly satisfy the different orders of religious men; and the author of this book frankly shows that his lot is not cast with the orthodox. He is a scholar who does not intrude his scholarship, but is competent to speak on St. Paul. He has evidently a religious as well as an intellectual or theological interest in his subject, and in this way also he is competent to speak on the greatest among the first missionaries of Christ. One notable feature of Prof. Weinel's book is his trenchant criticism of some of Nietzsche's extreme negative positions.

## TWO ANGLO-SAXON POEMS.

*Andreas and The Fates of the Apostles: Two Anglo-Saxon Narrative Poems.* Edited, with Introduction and Notes, by George Philip Krapp. (Ginn & Co.)—Although the metrical version of the legend of St. Andrew is by general consent one of the most interesting works of Old English religious poetry, it has not until now been edited in a manner that satisfies the demands of present-day scholarship. Since the publication, in 1840, of Jacob Grimm's 'Andreas und Elene'—which, it is hardly necessary to say, was an admirable piece of work for its time—the only edition that has appeared is that of Prof. Baskervill, which (not to speak of certain faults excusable in the work of a 'prentice hand) contains only four small pages of notes and as many of introduction. It is not that the poem has been neglected by scholars. The text, with the chief conjectural emendations proposed down to 1894, has been accessible in Prof. Wülker's new edition of Grein's 'Bibliothek'; and a large amount of valuable matter bearing on the criticism and interpretation of the poem may be found in various philological periodicals. There was undoubtedly urgent need for a new edition, and Mr. Krapp has supplied the want in a way that deserves the highest praise. He has very properly included in his volume, along with 'Andreas,' the closely related poem of 'The Fates of the Apostles.' Of this there has hitherto been no convenient text, for the concluding passage (discovered by Prof. Napier) was not known when the pages of Grein-Wülker containing the poem were printed off, and it had therefore to be inserted in the Appendix.

Mr. Krapp has made diligent use of all that has been written on the two poems, but his work is very far from being a mere compilation. His treatment of the much-controverted questions of authorship shows thorough independence and soundness of judgment. He decidedly rejects the view, supported by the great authority of Sievers, that the passage in 'The Fates of the Apostles' containing the runic signature of Cynewulf belonged originally to some other poem; and he regards as equally

inadmissible the hypothesis, maintained by several eminent scholars, that 'The Fates of the Apostles' is part of 'Andreas' or an epilogue to it. While admitting that the evidence does not justify a confident rejection of the attribution of 'Andreas' to Cynewulf, he points out that the poem, though abounding in striking resemblances to the four undoubted works of Cynewulf, lacks some of the characteristics common to all of them, and has certain marked peculiarities which they do not exhibit. With all this we are completely in agreement. We think, however, that Mr. Krapp too readily assumes that the only alternative to the theory of common authorship is the supposition that the author of 'Andreas' was an imitator of Cynewulf. No doubt the resemblances between 'Andreas' and Cynewulf's works are too numerous to be accounted for by the hypothesis of independent following of the same models. If Cynewulf and the author of 'Andreas' are different persons, one of them must have imitated the other very extensively. But it ought not to be taken for granted that the author of 'Andreas' was the imitator. Probably there is little that is original in the diction of either poet; it is proved that both of them use many forms of expression taken from 'Beowulf' or common to the old heroic poetry, and it is probable that much of their common phraseology was borrowed from their Christian predecessors. The priority of 'Andreas' seems hitherto to have been maintained only by Barnou, whose chronological criteria must be admitted to be untrustworthy. But the supposition is not, in the present state of the evidence, to be regarded as inadmissible. In spite of its constant (and sometimes infelicitous) imitation of the style of the heathen poetry, 'Andreas' shows a vigour of imagination and a degree of narrative skill that are conspicuously wanting even in 'Elene' and 'The Ascension,' and still more in 'Juliana' and 'The Fates of the Apostles.' Either 'Andreas' is Cynewulf at his best, or it is the work of a stronger poet. Of course it is possible that the imitator may have surpassed his model; but before we come to this conclusion we ought to have good grounds for believing that the better poet is the later, and no such grounds have as yet been produced. The poetic merit of Cynewulf, by the way, has been greatly overrated—partly because of the attribution to him of works that he did not write, and partly because it has not been sufficiently recognized that the poetic beauties found in his writings were largely the common property of the school to which he belonged. It is no doubt convenient to give the name of "the Cynewulfian school" to a group of poets whose works have certain features in common; but the name should be taken as implying merely that Cynewulf was a member of the "school," not that he was necessarily its founder. The accident that he is the only Old English poet, except Cædmon, whose name is known to us, is apt to produce an illusion. If the survival of the name had been the result of the poet's celebrity among his countrymen, it would have had a certain significance; but the mere fact that he chose to sign his works is no reason for according to him any pre-eminence over contemporaries who were content to remain anonymous.

The Introduction includes an excellent discussion of the relations between the Greek original of the legend of St. Andrew, the fragments of the Latin version, the Old English prose translation, and the poem, as well as an able account of the development of the apocryphal history of the apostle. The notes are thoroughly helpful, no difficulty being passed over. It is interesting

to observe that several passages, which some critics have imagined to contain autobiographical allusions or indications of the poet's peculiar tone of thought, are shown by Mr. Krapp to be derived from the Greek source. On the runic passage in 'The Fates of the Apostles' the editor has not been able to throw any new light; but he has shown sound judgment in rejecting the fanciful speculations of Trautmann, and in accepting the explanations of Cosijn and Prof. Golancz, which, though on one or two points not absolutely certain, are the best that have hitherto been proposed.

The glossary is carefully prepared, though now and then the explanations given are open to dispute. In l. 816 the rendering "endure" for *ærefnan* seems incorrect. We think it is a mistake to regard *herigeas* in l. 1687 as a variant of *heargas*, "temples." The word surely means "armies"; the poet in this passage, as in others, presents the apostle in the guise of a hero of the ancient epic. Mr. Krapp's misapprehension on this point has led him to assign to the verb *þrean* in the context the unauthenticated sense "to cast down." *Herigweardas* ("temple-guardians") in l. 1124 should have been corrected to *heargweardas* or *hergweardas*; the reading of the MS. can only be a scribal error. The graphically homonymous *wërig*, weary, and *wërig*, accursed, are distinct in etymology, and ought not to have been given in the same article. We doubt the propriety of giving the preterite-present verb *mōt* under the hypothetical infinitive form *mōtan*.

Although the volume is very correctly printed in other respects, we have observed a somewhat large number of errors in the marking of vowels. In nearly all the instances, however, either the text or the glossary is correct. The verb *wetan*, *gewetan*, is an exception; the vowel appears four times without its mark of length.

Altogether, this much-needed edition is one of the most scholarly contributions that have been made in recent times to the illustration of Old English literature.

## EVELYN'S DIARY.

THE bicentenary of Evelyn's death has produced a revival of public interest in the diarist. Several new editions are either issued or promised, of which Mr. H. B. Wheatley's *Diary of John Evelyn* (Bickers & Son) is the most notable. Three of the four volumes have been published, and an inspection of them goes to show that Mr. Wheatley's edition is only second to his famous edition of Pepys. Unhappily, it has been impossible to repeat his services of recension and revision in the case of Evelyn, as access to the original manuscript is denied to Evelyn's countrymen. We had recently occasion to note that Mrs. Paget Toynbee's edition of Walpole's 'Letters' was rendered incomplete by the refusal of Lord Ilchester to allow the use of the letters in his possession. It is well known that Bray's edition of Evelyn's 'Diary,' published in 1818, was merely a selection, and the diffidence he expresses, as Mr. Wheatley points out, "relates more to a fear of having put in too much than to having left out anything of importance." Mr. Wheatley writes:—

"I am sorry that Mr. W. J. Evelyn, the present possessor of the Evelyn property, to whom I appealed five-and-twenty years ago, is unable to allow of access to the MS. for the purpose of verifying the printed text with the original. After I had seen Mr. Evelyn on the subject, Messrs. Bickers & Son applied direct to him. In his answer, dated 25th April, 1879, that gentleman

wrote: 'Colburn's third edition of the "Diary" was very correctly printed from the MS., and may be relied on as giving an accurate text.'

It seems extremely regrettable that a full modern revision of the printed 'Diary' cannot be obtained. This new edition is a reprint of Mr. Wheatley's edition of 1879, with his memoir of the diarist, as extracted from his own pages. Bray's edition, which was undertaken by the permission of Lady Evelyn, the widow of Sir Francis, who had the property in her own right, was dedicated to the owner of Wotton House in 1818, to whom the estate had been left by Lady Evelyn, and who was of a collateral line. Bray's name stood on the title-page, but it was William Upcott, "the accomplished bibliographer and judicious autograph-collector," who urged the publication, and who probably did most of the work. Pepys and Evelyn were friendly, though of very different tempers, and Pepys has put on record an impression of his elder which is very Pepysian:—

"He read to me very much also of his discourse, he hath been many years and now is about, about Guardenage; which will be a most noble and pleasant piece. He read me a play or two of his making, very good, but not as he conceits them, I think, to be.....In fine, a most excellent person he is, and must be allowed a little for a little conceitedness; but he may well be so, being a man so much above others."

It would have been interesting, as Mr. Austin Dobson remarked, to have Evelyn on Pepys. The editor's introduction contains a learned and curious note by Sir George Birdwood on the significance of the pentangle adopted as a symbol by Evelyn.

Messrs. Routledge & Sons have published the *Diary* in a compendious volume, which is somewhat too compendious for a discriminating taste. The type is rather small, and the book runs to over nine hundred pages. As a popular edition, however, it has its place and value.

#### OUR LIBRARY TABLE.

*The Invasion of 1910, with a Full Account of the Siege of London* (Eveleigh Nash), is from the pen of Mr. W. Le Queux, and has been the subject of hostile comment. It is not easy to set up a serious argument on its behalf. In the Preface we are told that "we must be prepared to defend any raid"; by which we understand a demand for that class of preparation which has been the subject of more discussion at the Admiralty and War Office, and by the Defence Committee, during the last three years than has any other problem. In the book before us raids are used as the plea for universal rifle clubs. The author asks "What really would occur were an enemy suddenly to appear in our midst?" We imagine that the answer from well-informed persons must be that rifle clubs would not in that event assist us. The author expects to be "denounced for revealing information likely to be of assistance to an enemy." He makes, indeed, his European foe appear, as he says, "suddenly in our midst." The Prussians take London, and, after paucity of numbers has reduced them to extremity, perpetrate "wholesale executions" in the "afternoon, outside Dorchester House" in Park Lane. The form of words adopted closely follows that account of the supposed massacre of prisoners of the Commune by General de Galliffet which caused that personage to explain to an interviewer that he did not wish to disturb his well-established reputation by allowing the publication of the real facts by his staff officers still living. What-

ever may have occurred in Paris, it is certain that the massacre "at Stanhope Gate" is the most highly imaginative piece of work of the many in the volume before us. Mr. Le Queux and his assistants are no respecters of persons. One of the few personal attacks which the book contains is in a passage holding up Mr. Goschen to execration for his calmness "during the Fashoda crisis." There was not the faintest risk of war "during" the Fashoda period. The only military preparations which were made by France were in Tunis and Algeria against anticipated British attack. There never was the slightest intention on the part of any French minister to maintain the occupation of Fashoda at the risk of war, or to resent by war the dispossession of Major Marchand. "In the North Sea crisis" there was this faint risk of war—that events might have happened which would have brought about a nominal state of war between ourselves and Russia, unaccompanied, however, by any menace to "the safety of England," which our authors think "had been left to chance." In an account of the military events of 1910 we are told that some of the fortifications of the Firth of Forth had been "dismantled," those that remained were "practically unmanned," many of the guns having been sold in the present year by Mr. Haldane, while "the garrison artillery had gone." It is a fact that there is a difference of opinion as to the soundest defence of the Channel Islands, of Scilly, of Berehaven, and some other posts; and it is easy to attack the Admiralty and the Defence Committee of the late Cabinet for change of plan leading to much waste. It is admitted by the school now ruling that much of the money spent on minefields and on guns in connexion with minefields was wasted. In Scilly these defences have been removed. In the case of the Firth of Forth the guns are new, and we are not aware that the removal of these new guns is contemplated. The provision for manning in war the guns at the Firth Bridge is complete. As for the destruction of garrison artillery, we possessed in 1903 23,000 regular garrison artillery in peace, with very large reserves for war; and 13,500 militia garrison artillery at home. At the end of 1904 that number had been increased, and the figures for 1905 were not much changed, save by a certain decline of militia garrison artillery in Ireland. It is universally admitted by all specialists, and by the late and the present Secretary of State for War—on this point unanimously supported—that our provision of garrison artillery is far too large. Is it right that the less-trained portion of the public should be excited by the statement that "the garrison artillery had gone?" The new provision of coastal destroyers has not received attention. It is, we imagine, the policy of the Admiralty and the Defence Committee to trust in the future more and more to local naval, rather than to local military, defence of coaling stations and of exceptional positions such as the Solent and the Firth Bridge. This policy was recommended many years ago by well-known writers upon the subject.

There is a statement in the present volume which interests us. It is asserted (of 1910) that "much of the old advantage possessed by the British Navy had been lost by the too general introduction of short service"; We gather from the speech of Lord Tweedmouth in the House of Lords last week that it is not the intention of the present Board of Admiralty to go beyond the experiment announced by the late Board in the memorandum of Lord Cawdor. That policy of a slight extension of short service was not clear in the pages of the memorandum, but the

explanations which have been given by those in the confidence of the Admiralty show that it is not intended to carry short service in our navy beyond the recommendation of the Grey Committee, if, indeed, it was at that time contemplated to carry it so far.

*Tales from the Talmud*, by E. R. Montague (Blackwood & Sons), is intended not for the student, but for that all-devouring personage known as the general reader. Compilations of this kind are supposed to possess the excellent negative qualities of being neither too deep nor over-accurate, and smooth and pleasant reading at the same time. Mr. Montague's work satisfies these requirements to the full, and ought, therefore, to succeed. It skims lightly, and with an easy air of non-chalance, over the "sea of the Talmud," heedless of what the deep beneath may contain. After being properly launched in the introductory part, the reader passes through a medley of tales, or rather titbits, from the Creation to the Exodus. He next similarly moves from the Exodus to the Babylonian captivity, making further on the acquaintance of Lilith and other demons and spirits. At the end are other tales in which Queen Esther and Alexander of Macedon figure largely. Many new and strange things will be learnt by the time it is all finished. We do not wish to criticize the book in detail, but will instead recommend people to read it.

*Semitic Inscriptions*. By Enno Littmann, Ph.D. Part IV. of the Publications of an American Archaeological Expedition to Syria in 1899-1900. (New York, the Century Company; London, Heinemann.)—This handsome and scholarly work throws a good deal of light on various points connected with Semitic archaeology and other branches of Oriental learning. In the arrangement of the different groups of inscriptions the geographical order from north to south has been followed. The Syriac section, consisting of twenty-four inscriptions, thus comes first, though chronologically (mostly sixth century A.D.) much later than most of the subsequent groups. Dr. Littmann dwells fully on the archaeological, paleographical, and linguistic material presented by these epigraphical records of early Syrian Christianity. Noteworthy is the fact that a revival of Syriac for purposes of this kind can be shown to be nearly contemporaneous with the founding of the Monophysite Church. The loosening of the tie with Constantinople and Rome would naturally tend to reawaken the national spirit of the Syrians, and serve to diminish the use of Greek, which was for this purpose employed almost exclusively in the earlier centuries of the Church.

The Palmyrene and Nabatean inscriptions, which occupy chaps. ii. and iii., "are but the gleanings gathered after the work of former labourers in the field," notably the Marquis Melchior de Vogüé; but some of them are of great interest, giving fresh data on the history of the Temple of Bel at Palmyra in the first century A.D., the Nabatean Temple of Baal Samin in the first century B.C., and other matters connected with pagan cults. Chap. iv. contains ten Hebrew inscriptions of no great importance, the earliest of these brief records certainly belonging to Mohammedan times.

The most important section is no doubt chap. v., which deals with Safaitic inscriptions. The decipherment of these North-Arabian records has been a task of very considerable difficulty, and Dr. Littmann himself must be allowed the honour of having correctly fixed the values of virtually all

the letters of the alphabet. His pamphlet on the deciphering of the Sufa inscriptions, which appeared at Leipsic in 1901, has, in fact, only been slightly improved by subsequent writers. The dates of the 136 inscriptions belonging to this group are not very remote, for they seem to have been written between 106 A.D. and the arrival of the Mohammedans in that region; but they yield a large amount of information on the gods worshipped by the nomads who wrote them, and the list of personal names contained in them is very considerable. Another point of interest lies, of course, in the linguistic bearing of the inscriptions. The last chapter contains forty-five Arabic entries, ranging in date from about 150 to 936 of the Mohammedan era (about 767 to 1530 A.D.).

For fuller information on all these groups of inscriptions students must be directed to the work itself. We need only add that ample references to the works of other scholars will be found in Dr. Littmann's pages, and that the book is in every way worthy of the rapidly rising school of American Semitists. The numerous illustrations are excellently done, and the indexes add to the value of the publication.

*Schiller's Dramas and Poems in England.* By Thomas Rea. (Fisher Unwin.)—Mr. Rea defines the scope of his essay as an attempt

"to give a short review of the various translations of Schiller's dramas and poems, to show how they were regarded at the time of their appearance, and, lastly, to give a brief account of their influence on the master minds of the first half of the nineteenth century."

The first part of his task he has adequately accomplished, his account of the translations and criticisms of Schiller being careful and accurate; but in his discussion of the final and most interesting point we do not find much that is illuminating or suggestive. He shows, of course, that Coleridge, Wordsworth, Shelley, and most of the other great poets of the time were affected by Schiller's early dramatic work; but the parallels he draws are often superficial, and he fails to indicate the real nature and extent of the influence. As a matter of fact Schiller, who for long enjoyed an extraordinary reputation in England, never exercised a profound influence on our literature; his maturer writings have left little trace on any of our greater authors, and though 'The Robbers' did for the time being appeal very strongly to the feelings of the revolutionary poets, its effect was transitory. His plays, indeed, with all their ardour and elevation, failed to bring any new and fruitful ideas among us, and so offered no starting-point for a fresh literary development. Thus, while the poet of heroic front has always inspired us with a genuine admiration, very few of our original thinkers have occupied themselves with him at all seriously. "It can hardly be denied," says Mr. Rea, "that England has contributed a considerable amount to Schiller literature"; but unfortunately quantity is one thing and quality another, and we have little reason to boast of our Schiller scholarship. Since Carlyle wrote his 'Life of Schiller' hardly any vital and independent criticism on the subject has been produced in this country; Coleridge's 'Wallenstein' is the only first-rate version we possess of any of the dramas, and we owe that to a lucky chance, for Coleridge did the work for money, and not for love; and of the poems, except for a stray rendering here and there, we have no satisfactory English version. Mr. Rea has a rather pathetic task in marshalling his ragged regiment of translators; over most of them

Oblivion had, not iniquitously, scattered her poppy, and we cannot help wondering if it was worth while to bring them forward again, even for a momentary inspection.

*History of the United States and its People from their Earliest Records to the Present Time.* By Elroy McKendree Avery. Vols. I. and II. (Cleveland, Ohio, Burrows Brothers.)—Dr. Avery's 'History of the United States' is to consist of fifteen large octavo volumes. The length of the work may seem somewhat excessive, but, to judge from the size of several histories of the United States that are either completed or in progress, it is probably the belief of Americans that the size of a history should vary directly as the number of square miles of territory with which the history is concerned. This was clearly not the opinion of Mommsen or Gibbon, but an American writer must pay due reverence to the national cult of the big.

The author shows a commendable determination to be fair and impartial. Where there is room for a difference of opinion as to certain matters in dispute—as, for example, the identity of the "Mound Builders," or the genuineness of the alleged first voyage of Vespucci—he prefers to state both sides of the case, and leave the reader to draw his own conclusions, instead of playing the advocate for either side. This inevitably impresses the reader with the sense of the author's impartiality, but occasionally the method is carried somewhat to extremes. For example, after permitting us to see that nearly all authorities unite in praise of Las Casas, he is at pains to inform us that Mr. Adolph F. A. Bandelier says that there is no man in history who "has been so unwarrantably praised, or whose career has been so unjustifiably distorted and misrepresented, as Las Casas." It was hardly worth while to quote Mr. Bandelier's opinion without at the same time giving us some little information as to the identity of Mr. Bandelier and the probable value of his opinion of Las Casas.

In his first volume, which treats of the discovery of America and the voyages and settlements made by the Spaniards, the author gives an admirable synopsis of the facts, erring on the side neither of undue brevity nor of unnecessary fullness. He does full justice to the merits of the Spanish adventurers, who conquered so large a part of the New World. He does not gloss over the crimes and cruelties which stain the story of Spanish exploration and conquest, but he is careful to remind us that the standards of morality which governed men in the sixteenth century were, to a large extent, different from those of the present century.

The second volume is chiefly occupied with the history of the Dutch and English settlements in America, and the growth of the colonies up to the year 1661. Dr. Avery is apparently of the opinion that the Pilgrim Fathers were not well treated by the Dutch during their stay in Leyden, and that this was the main reason why they decided to emigrate to America. This has not been the belief of previous historians, most of whom have led us to believe that the chief hardship suffered by the Pilgrims in Holland was the harrowing spectacle of Dutchmen and their families enjoying themselves on Sunday. Again, Dr. Avery seems to think that the Plymouth Pilgrims were believers in religious toleration, although facts narrated by him decidedly clash with this theory. Undoubtedly the Plymouth colonists were less guilty in the matter of religious persecution than the colonists of Massachusetts Bay, but religious toleration

in America was born, as Dr. Avery himself clearly shows, in the Roman Catholic settlement of Maryland. It is to be hoped that when the author comes to discuss topics concerning which his countrymen cannot but feel strongly—such, for instance, as the true reasons for the revolt of the colonies against England, and the origin and prosecution of the great Civil War—he will still succeed in maintaining his attitude of dispassionate impartiality.

It cannot be said that the author's style is free from faults. He has a habit of dropping into poetry, quoting, on the slightest provocation, verses which certainly add nothing to the interest or value of his work. Usually he writes in an easy and somewhat colloquial style, which occasionally degenerates into journalese of the American variety. "What about our early Americans?" he demands with startling unexpectedness. Of the bull of Pope Alexander VI. he remarks, "The bull did not bother with the division that a great circle would make on the other side of the earth." His constant use of the word "outcome" as a synonym of "result" may set the nerves of some readers on edge. Still his prose has always the great merit of being easily understood, and this in a popular history goes a long way to excuse inelegancies of style.

The two volumes are beautifully printed on thick paper with wide margins, and the illustrations, which are numerous, add to the value of the work.

*King's Lynn with its Surroundings.* By W. A. Dutt. "Homeland Handbooks." (King's Lynn, Thew & Son; London, the Homeland Association.)—King's Lynn, with its eventful history and wealth of ancient buildings, seems to suffer peculiarly by the compression necessary to a handbook. As regards the town itself, Mr. Dutt has provided a full guide: no place of obvious interest is neglected, and he draws attention to many quaint nooks and houses, which, being somewhat hidden away, might otherwise pass unnoted by pilgrims. There is an excellent description of St. Margaret's Church, perhaps the chief glory of Lynn; but the account of its historic organ is misleading. Not only was "the fine front of an earlier instrument, built by Snetzler in 1754," retained when, in 1895, the organ was rebuilt and enlarged, but also twelve of Snetzler's stops, including the famous dulciana, the first of its kind in England. With respect to the town's worthies, more prominence is due to that remarkable figure of the Middle Ages, Nicholas of Lynn, the many-sided friar—musician, mathematician, astronomer, and navigator (placed by Fuller among the notable seamen of Norfolk), whose reputed voyage to "the Pole itself" is said to have won in after years some consideration from the eminent Gerardus Mercator. Moreover, since the theory of Mr. Walter Rye that Chaucer was a native of Lynn, is thought worthy of mention here, room might surely have been made for Fuller's assertion—possibly as well founded—that Nicholas was Chaucer's mathematical tutor. Again, Alan of Lynn, the fifteenth-century index-compiler, did not by any means, as would appear from Mr. Dutt's mention of him, confine his industry to thirty-three indexes: Bale professes to have actually seen the thirty-three in the Carmelites' library at Norwich, "acknowledging many more which he saw not."

There are chapters on Castle Rising, with its beautiful Norman church, its castle and hospital, and on Sandringham; another, all too cursory, on the Marshland Churches; and a brief description of the valley of the Nar—the "Norfolk Holy Land." Mr. Dutt's

style is attractive, despite the usual measure of "strollings" and "ramblings" proper to works of this class, and he has succeeded in infusing somewhat of imagination and literary grace into the catalogue-like narrative more or less unavoidable in a handbook. The volume contains, in addition, a list of works bearing on the history of the town which can be consulted in the Lynn Free Library, and another of the excursions to be made; but the usual map of the neighbourhood provided does not seem entirely up to date.

MESSRS. A. CONSTABLE & Co. publish in an attractive cover of blue leather *The Meredith Pocket Book*, a selection from the prose works, with a few verses interspersed by way of variety. The little book is likely to be popular; the selections could not fail to be arresting, though they do not seem to us chosen with any particular skill. Their range and vigour might suggest a hundred discussions. Dickens is sarcastic in 'Bleak House' concerning the uselessness of Latin verses, but, according to the second quotation of this selection, Harry Richmond found thinking about them kept him from seasickness:—

"My instinct must have drawn me to them as to a species of intellectual biscuit steeped in spirit, tough, and comforting, and fundamentally opposed to existing circumstances, otherwise I cannot account for the attraction."

In place of merely descriptive passages, and scrappy pieces of verses, we should have chosen "obiter dicta" on questions which interest the thinking man. For instance, Have the Germans more brains than the English?

"Victor's blood up to the dome of his cranium knocked the patriotic negative. But as old Colney says (and bother him for constantly intruding!), the comfortably successful have the *habit of sitting*, and that dulls the brain yet more than it eases the person: hence we are outpaced; we have now to know that we are racing."

Literary allusions seem to be rather neglected. The compiler might, at any rate, have found a corner for the Wise Youth, who

"had no intimates except Gibbon and Horace, and the society of these fine aristocrats of literature helped him to accept humanity as it had been, and was; a supreme ironic procession, with laughter of Gods in the background."

FROM the point of view of British taste we do not appreciate on this side of the water continental caricatures of the King, even when they are kindly meant. M. Grand-Carteret is a friend of the *entente cordiale*, but his talent and his good disposition are not in themselves sufficient to make us welcome his *L'Oncle de l'Europe* (Paris, Louis Michaud). The preface contains some general observations on caricature, a subject on which there is no better opinion than that of M. Grand-Carteret.

MR. DOBELL writes a long prefatory poem—interesting for its revelation of his ambitions—to his new edition of *The Poetical Works of Thomas Traherne*, who now appears

With the best raiment that our time affords  
Of comely type, fine paper, seemly boards.

Alike in the Introduction, which explains the curious circumstances of the discovery of Traherne's work, and in the actual text, much will be found to interest lovers of a good man and a true poet.

The quotations given from Traherne's 'Centuries of Meditations' show his remarkable powers in prose, and a gift of ecstasy which comes but rarely either to poets or philosophers. We welcome the news that these "Meditations" are to be published in a separate book.

MESSRS. WITHERBY & Co. have just published No. 115 of *The Royal Navy List and Naval Recorder*, a complete and indispensable guide to the subject.

# LIST OF NEW BOOKS.

## ENGLISH.

- Theology.*  
Journal of Theological Studies, July, 3/6 net.
- Law.*  
Markby (Sir W.), An Introduction to Hindu and Mahomedan Law, 6/ net.
- Fine Art and Archaeology.*  
Annual Progress Report of the Archaeological Survey of India, Northern Circle, 1/4  
Medallion Illustrations of the History of Great Britain and Ireland. Plates XLL—L, 6/
- Poetry and Drama.*  
Warren (A.), The Taking of Capri, 1/ net.
- Bibliography.*  
Cotton des Houssayes (J. B.), The Duties and Qualifications of a Librarian. Dury (J.), The Reformed Librarian-Keeper, 2 vols. (Set of 6 vols. 12dols.)
- Philosophy.*  
Fichte (J. G.), The Vocation of Man, translated by W. Smith and E. Ritchie.  
Powell (E. E.), Spinoza and Religion.
- History and Biography.*  
Baring-Gould (S.) and Gilman (A.), Germany, Seventh Edition, 5/  
Leigh (O.), Edgar Allan Poe: the Man, the Master, the Martyr, 1dol. 25c. net.  
Mahaffy (J. P.), The Silver Age of the Greek World, 13/6 net.  
Turpin (A. T.), Edgar Athelstane; or, the Garland of Life, 4/ net.
- Geography and Travel.*  
Guide to Holland, 2/6 net.  
New Guide to Bristol and Clifton, edited by J. Baker.
- Philology.*  
Late Eighteenth-Century Latin-Anglo Glossary, edited by J. H. Hessels, 10/ net.
- School-Books.*  
Atkins (H. G.), A Skeleton French Grammar, 2/  
Cesar, Gallic War, I., 6d. net.  
Complete History Readers, No. VII., 2/  
Cooper (J. F.), The Last of the Mohicans, 1/  
Davidson (E. F.), An Introduction to Good Poetry, 1/6  
French (C. H.) and Osborn (G.), Matriculation Graphs, 1/  
Kingsley (C.), The Water-Babies, 6d.  
Molière's Les Précieuses Ridicules, edited by G. H. Clarke, 8d.  
Petits Contes pour les Enfants; La Fée Égarée; Sur la Montagne; Le Bal de Mademoiselle Papillon, 4d. each.  
Sloman (A.), A Grammar of Classical Latin, 6/  
Stevens (J. A.), A Junior Latin Syntax, 8d.

## Science.

- Annals of Mathematics, July, 2/ net.  
Cotton (A. C.), The Medical Diseases of Infancy and Childhood, 15/ net.  
Dalgado (D. G.), The Climate of Lisbon, 2/6  
Eden (T. W.), A Manual of Midwifery, 10/6 net.  
Hall (P. F.), Irrigation and its Effect upon the United States, 6/ net.  
Henry (J. N.), A Nurse's Handbook of Medicine, 6/ net.  
Jane (F. T.), Fighting Ships, 1906-7, 21/ net.  
Professional Opinion adverse to Vaccination: British, American, Colonial, and Continental, 6d. each.  
Roses and How to Grow Them, 2/6 net.  
Woolson (G. A.), Ferns and How to Grow Them, 2/6 net.  
Young (W. H. and G. C.), The Theory of Sets of Points, 12/ net.

## Juvenile Books.

- Children's Heroes Series: Story of Columbus, by G. M. Ingham; Story of Abraham Lincoln, by M. A. Hamilton, 1/6 net each.  
Nursery Tales told to the Children, by A. Steedman, 1/ net.

## General Literature.

- Clarke (M. C.), An Anglo-French Maid, 6/  
Cleeve (L.), Love and the King, 6/  
Cobb (T.), Collusion, 6/  
Haggard (A.), A Persian Rose Leaf, 6/  
Lyons (A. E.), Mister Bill, "A Man," 3/6  
Maartens (M.), The Woman's Victory, and other Stories, 6/  
Mann (M. E.), The Eglington Portraits, 6/  
Maxwell (W. B.), The Guarded Flame, 6/  
Merriam (G. S.), The Negro and the Nation, 8/ net.  
Mills (J.), Jack Chertton of Sydney, 6/  
Noble (M. E.), The Web of Indian Life, 3/6 net.  
Stanton (C.) and Hosken (H.), A Widow by Choice, 6/

## FOREIGN.

### Fine Art and Archaeology.

- Altman (W.), Die italischen Rundbauten, 3m.  
Grand-Carteret (J.), L'Oncle de l'Europe, 3fr. 50.  
Hartleben (H.), Champollion, sein Leben und sein Werk, 2 vols., 30m.  
Hirth's Formenschatz, Parts 7 and 8, 1m. each.

### History and Biography.

- Bang (M.), Die Germanen im römischen Dienst bis zum Regierungsantritt Constantins I., 4m. 80.  
Bourget (P.), Études et Portraits: Sociologie et Littérature, 3fr. 50.  
Cramer (J.), Die Verfassungsgeschichte der Germanen und Kelten, 4m. 80.  
Picard (E.), L'Ecurie de Philippe le Hardi, Duc de Bourgogne, 5fr.  
Pilon (E.), Portraits Français, 3fr. 50.

## Philology.

- Prince (J. D.): Materials for a Sumerian Lexicon, Part II, 18m.

## Science.

- Forel (A.), L'Âme et le Système Nerveux, 5fr.  
Progrès récents (Les) de la Chimie, Second Series, 5fr.  
Retzius (G.), Biologische Untersuchungen, 40m.  
Ryba (G.), Die elektrischen Signalvorrichtungen der Bergwerke, 5m. 50.

## General Literature.

- Blum (L.), En Lissant, Deuxième Édition, 3fr. 50.  
Emery (R.), Douces Amies, 3fr. 50.  
Herrmann (H.), Studien zu Heines Romanzen, 4m.  
Junk (W.), Internationales Adressbuch der Antiquarbuchhändler.  
Rameau (J.), Du Crime à l'Amour, 3fr. 50.  
Vaudère (J. de la), La Vierge d'Israël, 3fr. 50.

\* \* All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

## THE ROYAL HISTORICAL SOCIETY'S NEW PUBLICATIONS.

THE 'Acts and Ordinances of the Eastland Company,' to which are appended some extracts from the Court Book of the Company at York, have been edited for the Society's Camden Series (3rd Ser. vol. xi.) by Miss Maud Sellers, who has for many years past made a special study of the materials for economic history which are to be found in Northern registers. In her elaborate Introduction to this edition Miss Sellers has supplied a learned and useful monograph on the history of the Eastlanders of York, together with a clear account of their relations with the head court of the Fellowship in London and with the other provincial courts on the East and South-West coasts. Whilst admitting the existence of a superficial resemblance between the organization of the Eastlanders and that of the Merchant Adventurers, Miss Sellers is able to indicate the existence of fundamental distinctions between the constitution and policy of the two bodies, and the results of her researches in this direction alone are of considerable historical value. Again, the attitude of the Government and nation towards these favoured traders is explained here for the first time with sufficient illustrations, whilst the editor's description of the internal organization of the Company may fairly be regarded as exhaustive. Thanks to the present edition and to that already issued by the Surtees Society for the Merchant Adventurers of Newcastle, as well as to the recent researches of Dr. Lingelbach for the history of the Merchant Adventurers at large which have been published in the Royal Historical Society's *Transactions* (xvi.), we are now in a fair way to master many difficult problems arising from the common forms employed in early charters and from an imperfect study of municipal records. The texts printed in this volume should afford a rich harvest of economic facts to those who are interested in the later phases of the Baltic trade of this country. There is also an Appendix containing the texts of royal charters and proclamations relating to the Company, and a Glossary for the elucidation of the more obscure words encountered in the text.

*Collectanea Anglo-Premonstratensia*. Vol. II. —The second volume of this important collection, which has been arranged with much ingenuity and edited with consummate scholarship by Abbot Gasquet, is concerned with the visitations of individual houses of the Order which the antiquary Francis Peck termed "Specialia," in distinction from the "Generalia" affecting the whole Order. The latter have already appeared in the first volume of this edition, and an opportunity is now afforded for a comparison of the two sections. This, in our opinion, is not unfavourable to the instructive record of these provincial visitations, which should prove

of considerable value to local antiquaries as well as to students of monastic history. We may infer that the learned editor himself is of the same opinion, and he has taken much pains to indicate the more important features of the new source of information, the discovery and elucidation of which are due to his acuteness. We learn from the Preface that the edition will be completed with a third volume, which will, of course, contain a much-needed Index to the whole work.

#### 'THE BURIAL OF SIR JOHN MOORE.'

A CONTRIBUTOR to the New York *Critic* for July has made the "astonishing discovery" that Wolfe's 'Burial of Sir John Moore' was translated from the French. The source which he gives for the original is "the appendix to 'Les Mémoires de Lally-Tollendal,' published by his son." Of this work there appears to be no copy in the British Museum: there is certainly nothing of the kind in the English 'Memoirs of Count Lally,' 1766, which is to be found there. A comparison, however, of the French lines printed in the *Critic* with a *jeu d'esprit* contributed, by the Irish humorist who wrote as "Father Prout," to the first number (January, 1837) of *Bentley's Miscellany* (then edited by Dickens) establishes the verbal identity of the two. Mahony was a marvellous linguist, and his translation is a masterpiece. Probably "the discoverer" was not aware that his authority had perpetrated the same joke on Thomas Moore in his lifetime as he played off upon Charles Wolfe after his death. A Breton colonel, one De Beaumanoir, who is said to have fallen at the siege of Pondicherry, is the hero of the "French original" of both the *Critic's* and Father Prout's poem. It need scarcely be added that Wolfe's authorship has been amply attested, and the circumstances of the composition of 'The Burial' described by personal acquaintances of the Irish poet. Various spurious claimants had come forward: they were silenced by a communication made in 1841 (eighteen years after Wolfe's death) to the Royal Irish Academy by John Anster, the translator of 'Faust.' The curious may be referred to a summary of the question in *Notes and Queries* for February 21st, 1903, by Mr. Christopher Dove. I may add that I do not share the American writer's low opinion of the other poems of the author of 'The Burial.' They were reprinted in 1903 with an admirable memoir by Mr. Litton Falkiner. G. LE G. N.

#### THE BIRTH-YEAR OF HENRY V.

MR. WYLIE has in his letter in your issue for July 28th completely changed his ground. He appealed in the first instance to the Vitellius Chronicle for proof of a date; he now impugns the chronological trustworthiness of the Chronicle. If he succeeds in his later endeavour, the Chronicle becomes valueless for his first purpose. For my own part, I have no doubt that the writer, when he noted the birth of Henry V. at the end of his entry for 10 Richard II., meant to refer it to the tenth mayoral year, i.e., August, 1387.

I have never contended that the chronology of the London Chronicles is entirely unimpeachable. Nevertheless a sufficient explanation might be given, did space permit, for the three instances which Mr. Wylie has selected. I am, however, only con-

cerned to show what was the general practice of the London Chroniclers. For that purpose I can wish nothing better than one of the very places in Gregory's Chronicle (p. 107) to which Mr. Wylie appeals. There we find the entry: "Walderne, mayor, the same xiiij yere of his fadyr, and the fyrste yere of the sone, and thys ys rekynde but for cone yere." The "yeres" are there clearly mayoral, and not regnal. And so in this place Oldecastle's trial for heresy appears under the fourteenth (mayoral) year of Henry IV., though it really belonged to the reign of Henry V. What Mr. Wylie calls the "mayoral hypothesis" is not an hypothesis at all, but a regular and ascertained practice, to which a few exceptions (not difficult of explanation) may be found.

C. L. KINGSFORD.

#### "SIDNEY'S SISTER, PEMBROKE'S MOTHER."

Yale University, New Haven, Connecticut.

IN discussions of the authorship of the well-known lines on "Sidney's sister, Pembroke's mother," it is generally stated that they were first printed (anonymously) in Osborne's 'Traditional Memoirs on the Reign of King James,' 1658, thirty-seven years after the death of the Countess of Pembroke. It has been said that the epitaph first appears in a MS. of the middle of the sixteenth century, in Trinity College, Dublin, where it bears the signature "William Browne," and in a collection of Browne's miscellaneous pieces, in Lansdowne MS. No. 777, dated 1650. See Mr. Gordon Goodwin's edition of Browne, in "The Muses' Library" series, vol. ii. p. 350, and a letter of Mr. E. K. Chambers in *The Academy* for November 21st, 1896. There is a version of the epitaph antedating these three. So far as I can ascertain, it has escaped observation.

In Camden's "Remaines concerning Brittain: But especially England, and the Inhabitants thereof. The fourth Impression, reviewed, corrected, and increased, London, 1629," p. 336, is the following:—

On the Countesse Dowager of Pembroke

Under this Marble Hearse  
Lyes the subject of all Verse;  
Sidney's sister, Pembroke's mother.  
Death, ere thou hast kill'd another,  
Faile, and learn'd, and good as she,  
Time shall throw a dart at thee.

Marble piles let no man raise  
To her name, for after-dayes:  
Some kind woman borne as she,  
Reading this, (like Niobe)  
Shall turne Marble, and become  
Both her mourner and her Tombe.

In the Trinity College MS. line 1 reads "Underneath this sable hearse"; line 4 reads "Death, ere thou hast slain another," with the variant "killed."

This epitaph is printed in the 'Remains' without its author's name. It follows immediately an epitaph on Sir Philip Sidney which has this brief introduction: "Sir Philip Sidney... hath this most happily imitated out of the French of Mons. Bonivet, made by Joach. de Bellay, as it was noted by Sir George Buc in his Poetica." Evidently the writer of the lines on the Countess of Pembroke was not known, or his name also would have been given. The epitaph is printed eight years before Jonson's death, yet apparently he never claimed it. This is certainly a point in favour of Browne's authorship, for Jonson was not the man to hide his light under a bushel. Moreover, Jonson is mentioned on p. 285 of this edition of the 'Remains' :—

"This may suffice for some Poeticall descriptions of our Auntient Poets: if I would come to our time, what a world could I present to you out of Sir Philip Sidney, Edward Spencer, John Owen, Samuel Daniel, Hugh Holland, Ben. Johnson, Thomas Campion, Mich. Drayton, George Chapman, John Marston, William Shakespere, and other most pregnant wits of these our times, whom succeeding ages may justly admire."

Certainly, if it was known that Jonson was the author of these lines, it would be most natural to ascribe them to him.

Turning to the epitaph, it seems that the second stanza was considered an integral part of it, and that it was not, as Mr. Hazlitt suggested, "the work of another pen." Mr. Goodwin and Mr. Chambers have pointed out, in discussing these lines, that Browne was an uneven writer, and frequently injured his work because he had not the last and greatest art—the art to blot.

I have been unable to consult the third impression of the 'Remains,' 1627. It is possible that this edition would throw more light on the subject, though if it contains the name of the writer of the epitaph, that name would probably be copied in the 1629 impression. It is worthy of notice that the epitaph is omitted from the fifth impression, 1637, and the sixth impression, 1657, enlarged by "the industry and care of John Phillipot, Somerset Herald: and W. D. Gent." A comparison of the various editions of the 'Remains,' examining what was omitted and what added in the six reprints of the seventeenth century, would bring to light some interesting and possibly some significant facts. EDWARD B. REED.

#### GLEANINGS FROM ST. CLEMENT'S DANES.

THE value of old church registers and churchwardens' accounts is duly appreciated by students of history, biography, and topography. It is unfortunate that not even all those of our important City churches have as yet been printed. Among those much in request are the books of St. Clement's Danes. When I was allowed to follow out the records of the Shakespeare family which I had traced to this parish, I hastily noted a few entries that interested me. Finding that many of these are wanted by other students, I thought it wise to contribute a few selections from my notebook—too few, but the time at my disposal was short, and I dared not hinder my main search.

The date and the place of the marriage of John Lilly, the Euphuist, is unknown to his biographers or to the 'Dictionary.' There were married here "John Lilly and Betteris Browne, 22nd Nov., 1583," and "John Lilly and Elizabeth Jues, 14th July, 1587." Seeing that the widow of the dramatist was named Beatrice, we cannot suppose he had married both these wives. But the second must have been a contemporary John Lilly, who may have led to some confusion among the references of the period.

The only other entry of the name of Browne that I noted was among the burials: "The Lady Jane Browne, 19th Oct., 1562."

The date and place of the burial of Raphael Holinshed, the historian, are also unknown. There was a family of the name in this parish. Among the burials is that of "Randoll Hollingshead, Householder, 26th March, 1572"; and among the marriages, "Humphrey Hollingshead and Emm Alline, 23rd March, 1581." There may be many others, but these two thrust themselves under my notice.

Essex House was in the parish. Hence we find "Sapio Riche, ye sonne of ye Lord Riche, baptized in Essex House, Dec. 8th, 1597" (Lady Rich was sister to the Earl of Essex); "Thomas Head, servant to the Earl of Essex, buried 6th Oct., 1599"; "Owin Salisbury, Captain, slain within Essex gallery; James —, footman to the Earl of Southampton, who both were buried by night, the 10th Feb., 1600"—traces of the ill-omened rising that brought Essex to the block and Southampton to the Tower.

The Howards are represented. There were buried "Mr. Charles Howard, ye sonne of ye Lord William Howard, 31 Nov., 1589"; "William Arundel, gent., from ye Lord William Howard, 18th Feb., 1591. John Howard, gent., ye sonne of ye Lord William Howard (same Day)."

Some of the Throgmortons seem to have lived here: "John Throgmorton was buried 30th Dec., 1603"; Sir George Throgmorton and Dorytie Walsen were married 8th May, 1606"; and "Sir George Throckmorton and Mrs. Anne Wright, 25th June, 1630." Baptized: "George Throckmorton, son of Sir George Throckmorton and Dame Anne, Dec. 11th, 1632 (deceased)." Burial: "Lady Anne Throckmorton, wife of Sir George, 29th November, 1632."

There were also some Ardens: "Edward Arden and Margaret Waulkner were married 11th Nov., 1587"; "Hamond Rightwood and Elizabeth Arden, 3rd Dec., 1618"; "John Foxwell and Mary Arden, 12th July, 1629." Baptizings: "Alethia Arden, daughter of John, 21 Feb., 1617"; "Thomas Arden, son of Thomas and Anne, 20th July, 1627"; "James and Elizabeth, twins, s. and d. of Thomas Arden and Anne ux. ej., 8th Oct., 1632." Burial: "Elizabeth Arden, d. of Thomas, 25th March, 1629."

Some of the Washingtons also. Among the baptizings: "3rd June, 1621, Lawrence, son of Daniel Washington and Mary his wife"; "22nd April, 1622, John, son of Daniel Washington and Mary his wife." Among the burials: "Thomas Washington, son of Thomas, 10th Sep., 1609."

Several single entries have their suggestions. Among the "baptizings" were "John Byron, son of John Byron, gent., Jan., 1601"; "John Field, son of John Field, Jan., 1602" (probably the preacher); "John Bunyan, son of Randall, 17th May, 1611."

Among the burials were those of "Edward Conway, gent., May 14th, 1573"; "Leonard Thakeray, the sonne of Robert, Jan. 1st, 1578"; "Giles Farrant, Householder, 16th July, 1591"; "Gabriel Bennet, Householder, who was slayne, 3rd Dec., 1598"; "Sir George Peckham, Knight, 28th March, 1606"; "John Bowsellon, Schoolmaster, 2nd April, 1608"; "Mounseer Nevill, one of the Palsgrave's gents., 2nd Jan. 1612"; "Sampson Vautrollier, son of James, 18th June, 1631"; "The Lady Frances, Countess of Kellie, 9th Nov., 1631."

There were many Emersons, Brighams, Stricklands, Kebles, Pollards, and "Michael Greenstreet, gent., from New Inn," besides the relatives and connexions of John Shakespeare, the royal bitmaker.

The register is not without its humours. Among the marriages, one runs thus: "26th Jan., 1573/4, On this day was maryed M. N., whose names he knew not in ye licence." There were marriages between "Greedy and Haddock," "Haul and Folly," "Brute and Onion," "Goose and Tybbol, and "Thomas Wash and Jane Hayre." Strange names appear, as "Dollye," "God-behere," "Gaol," "Tearecloth," "Sibell

Rhetorick," and "Syrophenisissa Sweep." There seem to have been a good many negroes in the parish. For instance, among the burials are "Fortunatus, a blackamoor, servant to Sir Robert Cicill, Jan. 10th, 1601"; and "Thomas, the son of Black Bess, Sept., 1605."

Many desiderata would be provided could some means be found to allow the easy access of students to the unprinted registers of London.

CHARLOTTE CARMICHAEL STOPES.

## THE EYESORE OF THE PIRÆUS.

Trinity College, Dublin.

PERICLES is said by Plutarch to have called the island of Ægina the *λήμη* (eyesore) of the Piræus. It seems to me that this metaphor was suggested to him by the other, probably Doric, word for *λήμη* mentioned in Hesychius, viz., *Αἰγιάδες: καὶ ἐν τῷ ὀφθαλμῷ τὰς ὑπολεύκους οὐλὰς αἰγιάδας ἐλεγον*. I say "Doric" because *αἰγες* was a Doric word for *waves*. Hence Pericles's joke was probably in its original form *ἐλεγε τὴν Αἰγίαν Αἰγιάδα εἶναι τοῦ Πειραιέως*.

J. P. MAHAFFY.

## Literary Gossip.

THE 'Life and Letters of Lafcadio Hearn,' which Messrs. Constable announce, should be one of the notable publications of the season. Hearn's life was romantic in the extreme. Born of Greek and Irish parentage in the Ionian Islands, he was all his life a wanderer, living at various times with a wealthy aunt in Wales, in extreme poverty in New York, in Bohemian literary circles in Cincinnati and New Orleans, and finally, during the fourteen years before his death, in Japan, as a citizen of that country. His biographer, Mrs. Wetmore, enjoyed Hearn's friendship for nearly thirty years, and had the advantage of seeing him in many of his different environments.

THE bulk of the book, however, consists of Hearn's letters to a great variety of correspondents during thirty-five years. Hearn was one of the best letter-writers of his age, and the continually changing background of the letters and the great multitude of subjects which attracted Hearn should make a work of great interest. The two volumes also contain some fragments of an autobiography which had been begun by Hearn, and which brings the story of his inner life down to the point at which the correspondence begins. The volumes will be illustrated with portraits of Hearn, his family and friends, with facsimiles of his manuscript, and with reproductions of some of the vivacious pen-and-ink sketches with which he was wont to embellish his familiar correspondence.

SINCE the publication of the life of Queen Mary of Modena, Martin Haile has been at work upon a life of the queen's son, Prince James Francis Edward Stuart, known to the Jacobites as King James III. and VIII., and usually called the Old Pretender. The book will be

published in due course by Messrs. Dent & Co.

MR. UNWIN will publish very soon a novel entitled 'The Locum Tenens,' by the Rev. Victor L. Whitechurch, author of 'The Canon in Residence.' The book is largely a story of clerical life, and throws some side-lights on ultra-advanced Ecclesiasticism.

THE second volume of Prof. Victor's 'Shakespeare's Pronunciation' will be published next week by Mr. Nutt. It is entitled 'A Shakespeare Reader in the Old Spelling and with a Phonetic Transcription.' The first part, 'A Shakespeare Phonology,' appeared early in June.

MR. GORDON CROSSE has just completed a work on 'Authority in the Church of England,' which will be published by Messrs. Wells Gardner & Co. in a few weeks. The volume deals with the question from the earliest times to the recent Report of the Royal Commission.

THE new volume of 'Book-Prices Current,' the twentieth of the series, will be published by Mr. Elliot Stock immediately. The general and subject indexes have again been combined under one alphabet, and cover considerably more entries than usual, the scope of the work having been enlarged without adding to its bulk. Some fifty important sales are fully reported. There will be an increased number of editorial notes, which will, it is hoped, add to the usefulness of the volume.

MR. T. N. FOULIS has opened an office and warehouse at 23, Bedford Street, W.C.

THE Board of Education are sending out in advance a memorandum on courses of work in rural evening schools, which follows practical lines more closely than education has generally done. 'Citizenship' and 'Rural Science' are mentioned in the 'Preparatory Course.' The instruction in arithmetic is to be "limited to calculations likely to occur in the work and life of the students"; and the teaching of geography is to include "communication by road, rail, canal, and post to centres; distances, fares, and rates; the geography of districts at home and abroad where there is competition with local industry." Ignorance of local geography outside a small area is very general in rural districts, and we hope that these sensible recommendations will have good results. But the average Board School boy shows such a feeble grip of the practical problems of life that we are not sanguine concerning the advance of the young rustic.

By invitation of Sir Archibald Lawrie, the Glasgow Archaeological Society will visit to-day, under the guidance of the Rev. Dr. A. G. Mitchell, the birthplace of George Buchanan.

MR. GEORGE ALLEN promises in the autumn 'Lord Acton and his Circle,' edited by Abbot Gasquet; and 'The Medea of Euripides,' translated into verse, with notes, by Dr. Gilbert Murray.

THE 'Dictionnaire International des Écrivains du Monde Latin,' by Prof. de

Gubernatis, is now out. It contains 1,506 pages and more than 10,000 notices, about half of which are devoted to Italy. It may be recalled that a study of "the Latin world" in a wide sense is the qualification for insertion. At the end of the year a 'Supplement' will be issued, with corrections and additions and a general index.

MR. D. B. HALL, Librarian of the Millicent Library at Fairhaven, Mass., has drawn up an interesting report on the many gifts and bequests to American libraries during 1905, so far as he has been able to obtain authentic records. The money given to the libraries in the State of Massachusetts amounts to 259,000 dollars, New York State coming next with 159,000 dollars. Harvard College Library received a million-dollar bequest, as well as numerous valuable gifts of books, such as Prof. Norton's library. A collection of 2,700 Oriental coins of the countries to which Salem ships have sailed, together with 150 volumes on numismatics, were presented to the Essex Institute by Mr. John Robinson. Mr. Carnegie's gifts have been both numerous and far-reaching.

M. AIMÉ JOSEPH EDMOND ROUSSE, the French *avocat*, who died last week, was a native of Paris, where he was born on May 17th, 1817. He succeeded Jules Favre at the Académie Française in May, 1880; but his literary works were almost entirely confined to the profession of which he was such a distinguished member. He published, or rather had printed for private circulation, an 'Étude sur les Parlements de France'; he also wrote a notice of Alfred Levesque, and edited the 'Discours et Plaidoyers' of his "maître," M. Chaix d'Est-Ange.

## SCIENCE

*The Victoria History of Berkshire.* By P. H. Ditchfield and William Page. Vol. I. (Constable & Co.)

THE natural history of Berkshire is discussed in this volume after an unusually attractive fashion. Mr. Druce writes of the botany in as pleasant a manner as when he did a like service in this series for the county of Buckingham. Berkshire differs so much in its geological formation that an extensive flora might be anticipated; the species noted number exactly 1,000, against 939 in Oxfordshire, and 877 in Buckinghamshire. In several cases plants not originally pertaining to the soil of Berkshire have been introduced by the railways. The contrasts in the botanical divisions of this shire are almost more remarkable than those of any other county. The difference between the flora of the Bagshot Beds of the south-east of the county and that of the northern parts within the great bend of the Isis is most striking:—

"Instead of the rich meadows of the Oxford Clay and its oak woods, studded

with primroses or blue with wild hyacinths, or the stone walls and houses of the Corallian Beds, or the flat, uninteresting agrestal districts of the Kimeridge and Gault, or the gently undulating and fertile Greensand, with its fields of blazing poppies and crimson clover, or the crisp turf of the chalk downs, redolent of thyme, with its maple and buckthorn hedges and its fields sometimes dazzling yellow with mustard, at other times white with corn camomile—instead of these we have an area to a great extent uncultivated, sometimes showing a golden-coloured common owing to the abundance of the dwarf gorse, or crimson with the heath, or amethystine with the heather."

It is most refreshing to find a learned and capable botanist who is bold enough to write occasionally of flowers under their ordinary names.

Mr. Heatley Noble treats brightly of the birds. Owing to its inland position, Berkshire is not so strong in avifauna as many other counties; but the resident birds and the spring and autumn migrants bring up the total to 216 species. We are glad to notice that the recording of local names—a matter foolishly despised by the drier race of scientific ornithologists—is not omitted. Among the more unusual of these names the following occur: hedge-poker for hedge-sparrow, bumbarel for long-tailed tit, blue-bonnet for blue tit, French sparrow for red-backed shrike, devil-screamer for swift, and rip-hook for hobby.

The chapter on the mammals, by the late Mr. Cornish, is not so severely technical as the like section in some of the first volumes of this scheme. The English fox of the old forest days was reckoned among the four beasts of the chase that were *campestres*, or found in the open country by day. This classification has been disputed by some modern sportsmen, who maintain that it is incorrect, or else that the fox has changed its nature. Those, however, who are content to observe nature apart from destructive tastes are well aware that the fox is fond of sunning itself in the open for fully half the year. In this connexion, therefore, it is interesting to read:—

"The foxes on the downs sit out a good deal on the rough grass in spring. They may often be seen doing this in the open park above Kingston Lisle House. In the vale they regularly hunt along the Great Western Railway in the early morning for birds killed by the telegraph wires."

It is satisfactory to learn that badgers are certainly not diminishing in Berkshire; they appear to abound on the wide stretches of downland, for no one interferes with them in any way. The otter is also common on the Berkshire side of the Thames:—

"This river and its tributaries are greatly frequented by the otters, which either lie in the withy beds, or on the crowns or under the roots of the innumerable pollard willows. Their principal food among the fish are chub and eels, though they also feed largely on frogs, caught in the wet grass and in the ditches. Local riverside persons make a practice of finding out the trees in which the otters live, when the grass is long, and track them in the mornings. The poor animal is then trapped in a gin, and the body taken

round and exhibited, as it is supposed in the interest of fishermen. It is afterwards sold to be stuffed, or is raffled for in some riverside inn."

It is also satisfactory to read that the dormouse—locally known as the sleep-mouse—is not uncommon in the woods round the downs. Only those who are quiet students of nature have any idea of the grace and agility of these little animals in the warm weather. They are styled here, after a happy fashion, "the squirrels of the hedgerows." The habits of that interesting creature the water vole or water rat, when making its supper off the pith of the giant rush, are vividly described.

It is said that a polecat was seen in Wittenham Wood, on the Thames, in 1896; but it is possible that it was an escaped polecat ferret. Writers on English mammals usually neglect to search old churchwarden accounts, whence many an interesting note could be gleaned. Thus the parish accounts of Aldworth, in this county, bear witness to an abundance of polecats in the latter part of the eighteenth century. Fourpence a piece was paid for single polecats in 1763 and 1764, for three in 1768, for four in 1770, and for ten in 1772.

The graceful roedeer, long lost to the county, is now again resident in Berkshire. Specimens were turned out some time ago in the Virginia Water woods, where they have more than maintained themselves, for they have spread into several of the wooded estates near Sunningdale. The information as to the ancient forests of Berkshire, more particularly the parts of Windsor Forest within the county, is somewhat meagre and not wholly accurate; but probably forestry will form a separate sub-section in a future volume.

When the history of man is reached, in the latter part of this volume, Mr. Shrubsole deals with the palæolithic, neolithic, and bronze ages, whilst Mr. Clinch writes of the prehistoric iron age, of the White Horse at Uffington, of ancient British coins and roads, and of the remains of ancient pile-dwellings found in the neighbourhood of Newbury. Mr. Page, the general editor, in conjunction with Miss Calthrop, well supplies the place usually occupied by Mr. Haverfield in dealing thoroughly with Romano-British Berkshire. Ancient earthworks are described and illustrated, after a comprehensive and clear fashion, by Mr. Harold T. E. Peake.

Mr. R. A. Smith has an interesting paper on the Anglo-Saxon period, compiled from a variety of printed proceedings. It includes, however, the description and full-page illustration of a pewter chalice, which, with much else pertaining to Frilford and Reading discoveries, certainly ought to have found a place, not in this section, but in that of the Romano-British period. At Reading in 1890 was found a body, amid many Romano-British relics, lying east and west, with a leaden plate bearing three crosses of the Greek form, which was rightly concluded to mark a Christian interment. A few

feet distant, at about the same level, was a male skeleton, with a small pewter chalice resting on his hand. This may certainly be accepted as the grave of a Christian priest. The chalice should be compared with the chalice of a Romano-British altar set of pewter hidden at Appleshaw, which recently came to light.

Mr. Round is as interesting and able as ever in his introduction to Berkshire Domesday; he pays more particular attention to woodlands, as indicated by the swine pannage, than in some of his other introductions. A special index to the Domesday introduction and text is an essential. In other volumes of this great series such an index has appeared at the end of the first volume. It is stated that this feature is to be kept back till the close of the fourth volume; but surely this is wrong. The only proper place for it is at the end of the article itself, and not at the end of any one of the volumes, least of all of the last. Under this singularly awkward plan, any one wishing to refer to this article will always have to use two of these great volumes.

The present instalment concludes with a series of short essays by Mr. Ditchfield on the various industries of the county. That on cloth-making introduces much of local interest that is but little known; and the same may be said of that on tanning. There is also a good deal of pleasantly written information on the use of the Thames as the waterway for Berkshire timber for many centuries.

The cartography continues to be a special and most useful feature of these volumes. The present issue contains geological, orographical, botanical, prehistoric, Romano-British, Anglo-Saxon, and Domesday maps, besides one of ancient earth-works.

*Recent Advances in the Physiology of Digestion.* By Ernest H. Starling, M.D. (Constable & Co.)—This book illustrates very aptly some of the good which is done by the wealthy City Companies of London. The Mercers' Company recently gave liberally to aid the work of the Physiological Department at University College, and these lectures by Dr. Starling, the Jodrell Professor, are the first of a course to be delivered annually and called "The Mercers' Company Lectures." Physiology advances rapidly and in many directions; some of its hypotheses therefore prove to be untenable, others stand in need of further experiment, whilst others, again, can be shown to be accurate explanations of observed phenomena. The physiology of digestion is especially full of hypotheses, and the original workers in the Physiological Laboratory at University College have devoted themselves assiduously to this branch of the work. Dr. Starling has done well, therefore, in summarizing the results which have been obtained under his supervision, and the present lectures form a valuable commentary upon several disputed points. He deals more especially with the "hormones," or chemical messengers, which appear normally to excite the glands to secrete by stimulating them through the blood stream rather than through the nervous system, as is usually maintained. The hormones for the gastric and pancreatic secretion are already within sight: there is

evidence of the existence of similar bodies which determine the secretory activity both of the liver and of the intestinal glands. The suprarenal bodies manufacture adrenalin, and the thyroid some substance which is necessary for the proper growth of the tissues of the body, and especially for the discharge of the cerebral function. The foetus appears to secrete into the maternal blood a chemical substance which excites the growth of the mammary glands. It is probable that with increasing knowledge the list of these hormones, or messenger substances, will be largely extended, and that with their isolation it will be possible to influence the growth and activity of the majority of the organs of the body. Dr. Starling says that it is worthy of note that these substances do not belong to the group of physiologically active agents of complex and indefinite chemical composition, such as the ferments and toxins, but are in all probability well-defined chemical substances, often highly unstable, but still capable of analysis, and, in some cases at any rate, of artificial synthesis. They are comparable in many respects to the alkaloids and other substances of definite chemical composition which form the drugs of our pharmacopoeia.

The lectures are full of interesting problems, but in some cases Dr. Starling is rather too absolute in his generalizations, because he does not take into account the digestive actions in different animals. It is certainly incorrect to say of a man that

"the food swallowed at successive intervals collects to form a mass lying in the fundus of the stomach. This mass, impregnated with saliva and kept at the body temperature, is penetrated with difficulty by any juice secreted in the stomach, so that in those animals whose saliva contains ptyalin the process of salivary digestion can go on unchecked, at any rate in the centre of the mass, for twenty to forty minutes."

Surgeons who are in the habit of giving "test meals" daily know that there is very little digestion of starch after the food has entered the stomach. The last chapter deals adequately with the movements of the alimentary canal; and there is an appendix giving a list of papers bearing on the subjects treated in the lectures which have been published since 1899 by workers in the Physiological Department at University College.

*Diet and Dietetics.* By A. Gautier. Edited and translated by A. J. Rice-Oxley, M.D. (Constable & Co.)—This book is translated from the second edition of Prof. Gautier's treatise, which is the most complete work on the subject of diet and dietetics which has yet been published. The first part treats of the principles and methods upon which the science of dietetics rests. It is highly technical, for it is concerned with the deeper problems of physiology, which in turn require a sound knowledge of organic chemistry and physics. The information is accurate and well up to date, and Prof. Gautier has been able to make use of the results of Prof. Atwater, which were recently reached at the experimental station of Alimentation of the United States Agricultural Department. This section also contains an interesting table of the food supply of Paris during 1890-99. It is clear that the French, like all other active nations, are yearly becoming greater meat-eaters, though their average consumption of butcher's meat is not yet so great as ours in England. Prof. Gautier says it is desirable that the consumption of meat should increase in general throughout France, though it should not reach the high rate which it attains in certain well-to-do families of Paris or London, for

"it is notorious that the most active, the most robust, and the most aggressive people are great meat-eaters. I shall only quote the English and the Germans."

The second part deals with every kind of food and drink used by the human race. It contains much valuable information, drawn from a variety of sources and presented in a readable form. It seems that Mohammed introduced a special method of fermenting milk to make kephir (an alcoholic and sparkling preparation very similar to koumiss), which is still used by the inhabitants of the Caucasian mountains, though Prof. Gautier thinks it is inferior to the Tartar koumiss.

The third part appeals more especially to the physician, because it treats of diet in health and disease, and of the various modifications which are advisable. It is written in a form which is readily intelligible to the general reader, and it shows how much depends upon the use of common sense.

The translation is well done on the whole, though there are a good many places where the French idiom has been retained, and Dr. Rice-Oxley has often preserved the French terminology instead of giving the English equivalent. There are some awkward slips, especially in connexion with Greek words. The index is insufficient for the purposes of immediate reference, even when it is used in conjunction with the table of contents.

#### ANTHROPOLOGICAL NOTES.

AN exceptionally interesting notice of one of the Congolese tribes appeared in a recent number of the Belgian Royal Geographical Society's journal, and it has now been published in separate form. The Upotos live on the northern bank of the Congo, between Ikonmango and Dobbo, or between the twentieth and twenty-second degrees of east longitude, and the writer, M. Lindeman, resided among them for several years. His description proves that he studied their customs and folk-lore very closely.

The Upotos seem to have long resided in the region now occupied by them, and they show a marked disinclination to quit it. They live chiefly by fishing, and one of the first things to strike a visitor is that certain fish are reserved for the men, others for the women and yet a third kind for the slaves. These slaves are chiefly slaves by birth or men sold for their debts. They are well treated, and opposite Iringui is an island in which all slaves who are incapable of working are allowed to reside by themselves. One form of semi-servitude is called *lisokko*. This is when a man, not having money to buy a wife, sells himself to a chief to obtain one. The offspring of such a marriage become the property of the chief. One very curious custom is that a man may never look at his mother-in-law. If he does, he has to pay her a fine of 30 to 50 *mitakkos*, which are brass rods equal to a halfpenny. Neither must the mother-in-law look at her daughter's husband, but M. Lindeman omits to mention the penalty. Children are treated with great kindness, and in fact spoilt. Their mothers do not chastise them even if the children strike them. Among the duties of the women is that of shaving their husbands. The chief amusements are singing, dancing, and wrestling matches between villages. The victors are painted red; so also are corpses before burial, but in the case of women it is not the bodies, but the coverings in which they are wrapped, that are so coloured. Circumcision is practised. The Upotos believe in life after death, and in spirits. They think their dead relatives

and friends are always watching them, although they cannot be seen. Their God is named Libanza, and M. Lindeman gives a long and interesting description of Upoto mythology. Their account of the origin of the white and black races is curious. Libanza sent his son Tserenga on earth to see what the races of mankind were doing. Among Europeans he was well received, so he gave them a white skin and much knowledge, but among the Africans he was badly received, so he left them black and stupid. One of the myths entertained by this people is that the Congo and its many tributaries were created by the tears of the tribes weeping for a favourite chief long ago. The moon is supposed to be an immense ship engaged in conveying the souls of the dead to Libanza; and the stars are the eyes of the dead, who sleep during the day. As a rule, negro myths have seemed devoid of general interest, but M. Lindeman has made a most interesting incursion into those of the Upotos.

### Science Gossip.

ON the occasion of the meeting of the British Association at York, the University of Leeds has conferred the honorary degree of Sc.D. upon Prof. Ray Lankester, the President of the Association, and upon Prof. H. H. Turner, of Oxford.

MR. JOHN EVERSHED, F.R.A.S. has been appointed Assistant-Director of the Kodaikanal Observatory.

THE absence of moonlight next week will render it a very favourable opportunity for observing Finlay's comet (*d*, 1906), which, according to M. Schulhof's revised ephemeris, is now in the southern part of Taurus, and will on the 20th inst. be about four degrees due south of Aldebaran, rising about midnight. Early next month it will pass over Orion's club.

THE amount of sunshine registered this year at the Royal Observatory exceeds that of the first seven months of any previous year since the record began. The next greatest was 1899. The Campbell-Stokes recorder, considered to be more accurate in its indications than the one previously in use from 1877, was first employed in 1887.

LAST week two large spots passed over the sun's disk, both visible to the naked eye. The earlier was the larger, and was situated about 16° south of the sun's equator. It was first noticed as a small spot on the 28th ult., and increased in size until on the 31st it was 10° in length and extended over about 6° of solar latitude.

### FINE ARTS

*Rembrandt: a Memorial of his Tercentenary.* By Emil Michel. With 70 Plates. (Heinemann.)

FOUR editions of this Tercentenary Memorial have recently been issued simultaneously in London, Paris, Berlin, and Amsterdam, in the native languages of those cities. Only through this international combination has it been possible to produce at a reasonable price the 30 plates in colour and 40 in photogravure. The latter, which are printed on the finest paper and plate-marked, are executed by the new and expensive "Rembrandt"

process. This gives a deep tone and a quasi-mezzotint appearance. Of these reproductions, perhaps the most pleasing is the portrait of 'Jan Six.' Some of the plates in colour are not quite so successful. Etchings and drawings do not always lend themselves so readily to reproduction, but the pen-and-wash drawing of the 'Cottage surrounded by Trees' is delightful.

One cannot help thinking that the intention of issuing the work in ten fortnightly parts has militated against the full enjoyment of the book in its present form. The illustrations are not arranged in the order in which they are considered in the text (where they are chronologically treated), but are introduced at haphazard. The original intention, no doubt, was to make each separate part attractive in itself to the public.

The omission of an index is the great blemish on the work; and this is intensified by the not over-careful way in which the list of plates in colour and in photogravure has been drawn up.

The author of the text is, of course, a well-known critic of Rembrandt, and no better man could have been chosen to deal with the subject. He is careful to say that he has not attempted a detailed study of the life of the great Dutch artist; nor has he cleared up any obscurities or made any startling identifications. He has not had the good fortune to discover any documentary evidence to show that Rembrandt eventually married Hendrickje Stoffels, as he presumably did in the summer of 1654, after she had been severely admonished by the consistory of the church. It would appear that, but for Rembrandt's having married again, Titus's legal claim to the property left by his mother would not have been allowed. It is rather remarkable that our author, after giving the date of Rembrandt's birth as July 15th, 1607, in his monograph in the "Artistes Célèbres" series, should here make no comment in assigning it to 1606. It is now generally accepted that the most famous of painter-etchers was born in the earlier year, though of late 1607 has been frequently put forward as more likely. Now that his engraved and painted work has been exhaustively examined and arranged by Dr. Bode, we are face to face with Rembrandt as with very few other artists. Rembrandt's influence over British art cannot be calculated, and it is not necessary now to dilate on his mastery of his art. It seems strange that, down to the middle of the last century, he was, by the majority, looked upon as a roisterer, whose drunkenness and immorality placed him beneath the consideration of properly constituted people. Even Ruskin maintained that "it was the aim of Rembrandt to paint the foulest things he could see—by rushlight."

The remarks on the master's drawings as having been made, "not for others, but for himself," and as "mediums for the expression of his thoughts," are excellent, but Rembrandt's "aberrations" in painting mythological subjects are too harshly criticized. The influence of domestic bereavements on his art is, all

through the book, admirably noted, and the loss of his mother is shown to be reflected in 'The Holy Family in the Carpenter's Shop' of that year. This picture is rather unsatisfactorily called 'The Carpenter's Household'—an evident translation of 'Le Ménage du Menuisier' of the Louvre picture. It is remarkable that the only picture in the Louvre reproduced is 'The Supper at Emmaus'; but that selection is eminently suitable.

It is evident that the painter has a wider horizon than our author, who apparently makes only one allusion to Italian artists, and that when, in alluding to 'The Supper at Emmaus,' he mentions "the purely decorative compositions of artists such as Bellini, Titian, and Veronese." His silence as to the art of the other Dutch artists is none the less marked. Not even Hals, Rubens, and Velasquez, Rembrandt's contemporaries, are noticed, except incidentally.

The drawings and etchings are arranged neither in the order of their execution nor according to country; while those in the same collection are, for no apparent reason, other than the exigencies of fortnightly parts, separated. Where there is an evident relation between a drawing and a well-known painting of the same subject, there is no attempt to reproduce them both, or to show, by reference or otherwise, their inter-dependence. The study for 'The Good Samaritan' (Rotterdam Museum) is interesting in itself, but its value would be enhanced if it were shown in connexion with one of the paintings of the same subject, notably that in the Louvre. In like manner the study in red chalk (Berlin Print-Room) for 'The Philosopher' in the Louvre is lost upon us. There are two very similar pictures with that title in that museum, and the drawing evidently relates to No. 2540 (408).

Facing p. 34 we have a colour reproduction of the pen-and-bistre drawing of 'The Return of the Prodigal' (Teyler Museum), which is evidently an early inspiration (but differently treated) for the picture of that subject which Rembrandt executed in the evening of his sad career. There seems no very cogent reason for including this in the present volume, unaccompanied by a reproduction of the picture in the Hermitage, more especially as it has been reproduced by Claussin and by Dr. Lippmann. It may be a small matter, but not every amateur will immediately recall the whereabouts of the Teyler Museum, which should have been given as at Haarlem.

It is not always safe to assign dates to drawings, but the 'Study of an Elephant' in the British Museum might without much risk be assigned to 1637, especially as there is a similar drawing in the Albertina. The official number of each drawing in the different public collections might, with advantage, have been given, and this omission prevents identification in the case of the 'Landscape Study' in the British Museum. In the same way the numbers, however antiquated, of the drawings in the Louvre might well have

been added, if this "Memorial" edition is to be used seriously for reference.

Passing to the 40 plates in photogravure, we find that scanty details are furnished and only four pictures dated. Even 'The Night Watch' has no date assigned to it. At the head of the list is Rembrandt's portrait of himself aged thirty-two (Nat. Gall. No. 672), signed and dated 1640. No date is given in connexion with the plate, nor is it easy to discover the comments made on it.

On p. 47 we find a plate of the picture in the National Gallery (No. 775), which is described as 'Portrait of an Old Lady.' There are two portraits at Trafalgar Square which bear that title. The painting referred to is the 'Portrait of an Old Lady, in black, with white cap and ruff,' and is not to be confused with the 'Old Lady' purchased from Lord de Saumarez. There is a photogravure on p. 83 of 'The Burgomaster' (Nat. Gall. 1674), which is here not too correctly given as 'An Old Man.'

The misnamed 'Night Watch,' which Dr. Bode prefers to call 'The March Out,' is dealt with on p. 70, but the photogravure of it faces p. 24. M. Michel explains how this picture "was destined to deal a heavy blow to Rembrandt's reputation, and to diminish his clientele very sensibly," though it is now admitted to be one of his masterpieces. It must not be forgotten that Sir Joshua Reynolds, owing to the terrible state of dirt in which he saw it, half doubted its genuineness; and its true beauty was not revealed until it was seen in a suitable light at the Amsterdam Exhibition of 1898. A reproduction of the old and much reduced copy made by Lundens, and long shown in the National Gallery, might with advantage have been given to indicate how the original has been mutilated and cut down.

It is a matter of common knowledge that nowhere else is our painter so well represented as in the forty authentic pictures by him in the Hermitage; but only one photogravure is included of these. The picture chosen, the 'Sobieski,' cannot represent that King of Poland, who was then only twelve years of age and never went to Holland. It no doubt portrays some Polish nobleman.

There are in the United States no fewer than forty-eight Rembrandts, and a dozen more are apparently soon to be sent there. Most of them are in private collections, and Mr. H. O. Havemeyer alone owns eight; but not one of these is reproduced. This seems an oversight, especially when we remember that this artist painted only about six hundred pictures. As it is stated in the beginning of this "Memorial" issue that "this edition is issued for sale in all English-speaking countries, and is not to be offered for sale on the Continent," the sale of the book in the United States would surely have been largely increased if some of the pictures now in America had been included, to the exclusion of less important matter. It would, no doubt, have been possible to procure an illustration of 'The Standard-bearer'—to mention the first

that occurs to us—which was formerly at Warwick Castle, and now belongs to Mr. George J. Gould.

It is unfortunate that the portrait of 'Titus van Rijn' in the Wallace Collection (here called the "Wallace Museum") should not have been placed nearer to that of the Rodolphe Kann Collection, and opposite the reference to them in the text.

We are told regarding Rembrandt that "the prices of his works, which have been very high for some time past, increase steadily, and, almost alone among the old masters, he has found favour with a youthful generation by no means catholic in its admiration." We can hardly subscribe to this. We must admit, however, that, to the best of our recollection, the highest sum paid for a Rembrandt in an English sale-room (7,035*l.* in 1893) is slightly less than the sum paid for Landseer's 'Monarch of the Glen'! This certainly reveals a not very "catholic" taste, although much greater sums have been paid privately.

When the book passes to a second issue, it ought to include, besides the index of which we have spoken, a bibliography, and a list of Rembrandt's works and the exhibitions at which they have been seen.

M. Michel has achieved a great success, and his writing shows that he has spent long years with Rembrandt. The literary taste displayed and the evident desire to avoid all problems should certainly ensure for the book success, not only in the four countries in which it is published, but in the artistic world generally. We have had enough of the "popular" editions which are periodically hurled at a certain not over-artistic section of the British public, which, it may be noted, did not on July 15th show any large delight in the heritage that has come down to it from Holland. The only official act in England—the initiative of which may have come from a private source—seems to have been the placing in the National Gallery of a memorial wreath below the portrait of the artist which is illustrated in this "Memorial" edition.

The book is admirably got up, and reflects great credit on the four firms concerned.

*St. Paul's Cathedral.* By George Clinch. (Methuen & Co.)—There is nothing very novel in this small and well-illustrated book, which forms one of that generally useful series known as "Little Guides"; but it is a carefully written and convenient handbook, well up to date. Mr. Clinch has assimilated all that has been written of importance on the successive great churches that have occupied the site now crowned by Wren's noble work, and also manifests a certain amount of power in the way of original criticism and appreciation. The story is pleasantly told from the beginning of the seventh century down to the dawn of the twentieth, and there is a wholesome absence of those irritating and flippant comments which characterize not a little of present-day writing on sacred sites and buildings. The unhappy rearrangement of the great cathedral church in 1858, whereby Wren's

interior designs were hopelessly obliterated through the removal of the quire screen and organ, thus throwing the quire or inner church open to the other parts of the cathedral, is dealt with after a calm and reasonable fashion. Nevertheless, this unwarrantable interference with the great architect's arrangements is in reality all the more severely condemned by Mr. Clinch's self-restraint in treating of the matter. The eastern limb of the church was enclosed by a fine series of screens, in accordance with general mediæval precedent, and was specially designed for religious worship. The open parts of the church were merely used for annual gatherings of charity children, and for public thanksgivings or other special ceremonial occasions. The Dean and Chapter of 1858 were no doubt actuated in the main by a desire to provide better accommodation for the growing congregations attending the increased number of great services; but the force that enabled them to override the opposition of the best-informed authorities was the ignorant early Victorian notion, upheld by not a few who ought to have known better, that "an interrupted vista" from west to east was the beau-ideal of the interior of a vast cathedral building. This foolish idea spoilt several of our Gothic cathedrals, such as Lichfield; but by nothing has the true spirit of cathedral service been more falsified than by the removal of Wren's majestic organ screen. It is fairly safe to prophesy that the twentieth century will not pass away without the reconstruction of a quire screen, and the providing of an altar in front of it, beneath the dome, for general congregations. At all events, this is the view of Mr. Somers Clarke, the present architect of St. Paul's, unless he has changed his mind since the publication (in conjunction with Mr. Micklethwaite) of a treatise on this subject in 1874 in the pages of *The Sacristy*.

We have only one fault to find with this comprehensive and admirable little book; it is of minor importance, but yet is a disfigurement to the title-page. Does Mr. Clinch select his own mottoes? We have been assured that there is an agency for such things, which undertakes to supply either authors or publishers with all that they may require of this nature. This is what the motto-maker has to say of St. Paul's:—

How like an image of repose it looks,  
That ancient, holy, and sequester'd pile!

However this couplet was secured, it is singularly inappropriate. The frontispiece facing the motto shows Wren's great dome raising itself amidst a throng of secular buildings on one of the busiest and noisiest sites in all Europe. By the by, why is the name of the capable illustrator of this book omitted from the title-page?

#### THE NATIONAL GALLERY.

WITHIN the last few days a notable addition to the National Gallery has taken place. Miss Eva Mackintosh has presented 'The Madonna of the Tower' (No. 2069), by Raphael. This picture has been variously known as the 'Madonna della Torre,' 'The Madonna with the Standing Child,' and the 'Rogers Madonna.' It was in the Orleans Collection, and in the course of time passed to Mr. Henry Hope, at whose sale in 1816 it was bought for 59 guineas by Samuel Rogers, the poet. Waagen, who saw it in the latter collection, referred to it as 'The Virgin with the Downcast Eyes,' and assigned it to the early period of Raphael's residence in Rome. At the Rogers sale in 1856 the picture was sold for 480 guineas to Mr. R. J.

Mackintosh, from whom it has descended to the present giver. It was exhibited at the Art Treasures Exhibition at Manchester in 1857, and was then officially assigned to the first years of the artist's Roman period. The catalogue stated that "over-cleaning and bad restorations prevent any judgment being formed on the details." One able critic of the period considered that it was "hardly to be regarded as genuine," and alleged that some responsible persons ascribed it to Barocci.

It was exhibited at the Old Masters' Exhibition of 1902 by Miss Mackintosh. Certain critics pointed out that the whole of the work on the canvas could not be unreservedly given to Raphael, though the difficulties of suggesting any other authorship were considerable.

It was described in the Palais Royal catalogue as "peint sur toile"; and a close inspection tends to confirm this. It has been often alleged to have been transferred from wood to canvas. The present condition of the picture confirms the statement contained in the same catalogue that it has "beaucoup souffert, particulièrement dans le ciel. Il est vraisemblable qu'en le nettoyant on n'aura pas pris les précautions nécessaires pour son entière conservation." It is incontestable that many parts of the picture have become flat by cleaning, and the painting of the details lacks sharpness. The treatment of the hands, which have suffered considerably from repainting, is vague and uncertain; yet the feeling that dominates the whole canvas is Raphaellesque. The design of the drapery of the left arm is unnecessarily laborious and poor in effect. The outlines are blurred, and the picture has lost its original surface. Hanging where it now does in Room VI., it is inevitably compared with the 'Garvagh Madonna,' of about the same period and with the other Raphaels that accompany it. The pose of 'The Madonna of the Tower' is very similar to that of the 'Virgin and Child' which is labelled Andrea da Solario, and hangs on one of the screens in the same room, being lent by Mr. George Salting. No doubt the happy pose which Raphael was the first to devise was soon appropriated by many less original artists. There is in Perugia a 'Madonna and Saints' by Domenico Alfani—a pupil of Perugino—who has represented the Madonna and Child in exactly the same attitude. The "new" Raphael takes its name from the small tower seen in the distance in the landscape background.

In the British Museum there is a fine cartoon of this (or a very similar) picture. It has been attributed to Raphael and to various other artists working in the spirit of Fra Bartolommeo and Andrea del Sarto. Mr. Berenson has assigned the cartoon to Brescianino, and clearly stated that in his opinion the British Museum cartoon and Miss Mackintosh's picture are not by the same hand.

Another addition to the Gallery is No. 2062, 'Christ preaching from St. Peter's Ship,' by H. Saftleven. This hangs in Room XII. The painter, whose works are rare, has hitherto been unrepresented in the national collection, although there is in the Dulwich Gallery a small painting by him. The new painting has been presented by Mr. Charles Locke Eastlake.

#### THE ROYAL ARCHÆOLOGICAL INSTITUTE AT WORCESTER.

(Second Notice.)

THE programme for Saturday, July 28th, included visits to Ledbury and Great and

Little Malvern. On reaching Ledbury the members went first to the parish church, where Prebendary Maddison Green gave an account of the building and its history, his remarks being supplemented by Mr. Hope. The plan of the first church of which anything now stands seems to have been cruciform, and it may have belonged to the second quarter of the twelfth century. A general rebuilding was begun, however, about 1150, and the present large chancel is substantially of that date, and had chapels on the north and the south, to which it opened by arcades of two bays with short pillars set on high rectangular plinths, the spaces between the plinths being originally blocked by thin stone walls. The nave was of six bays with north and south aisles, but of its arcades the responds alone are left, the present arcades being poor work of late date. The twelfth-century aisles and chapels have given place to thirteenth- and fourteenth-century successors, and at the north of the north chapel is the fine chapel of St. Katharine, its large tracery windows thickly set with ballflowers, like those in the south aisle of Gloucester Cathedral. The north porch, contemporary with the north aisle, has a vestry to the east, and living rooms over it with a fireplace, seats in the windows, and a water drain with a channel through the west wall. The tower, like others in this district, stands detached from the church on the north, its massive lower stages being of thirteenth-century date, while its top stage and stone spire were added in the eighteenth century. The Hospital of St. Katharine, founded in 1232 by Bishop Hugh Foliot, next claimed attention. It is of normal type, with a chapel and hall under one roof, but the chapel is of the same width as the hall, and not, as usually happens, of smaller span. Parts of the walls seem to belong to the original work, but the roof and most of the windows, &c., are of the fourteenth century, the east wall of the chapel being entirely of this date, and perhaps further west than the original wall. The hospital is still in use, but the hall is no longer the dwelling-place of the inmates, and the ancient fittings of the chapel consist only of a good set of floor tiles and a little old glass.

After luncheon a drive was taken over the hills to Little Malvern, where the remains of the Benedictine priory, founded in 1171, were described by Mr. Peers. Of the original church, which was cruciform with a north aisle to the nave, nothing remains except the eastern respond of the north arcade, and part of the west wall of the north transept. The crossing and eastern parts of the church seem to have been rebuilt about 1360, with chapels to the east of the transepts; but transepts and chapels are alike in ruin, and the nave of the church has entirely perished. Bishop Alcock rebuilt the east end of the presbytery and the upper part of the tower, and in the east window are his arms and the remains of an interesting set of portraits of Henry VII. and his family, the figures of Prince Arthur and his wife Katharine of Aragon being perfect, and by their joint presence fixing the date of the glass to 1501-2. Of the claustral buildings nothing is left beyond a part of the western range, now incorporated in modern buildings.

The drive was continued to Great Malvern, where the members were received by Canon Pelly; and after visiting the priory church and its treasures of glass and tiles, they left by train for Worcester.

On Monday, July 30th, Evesham and Pershore were visited. At the former place the Mayor welcomed the members, and the corporation maces, plate, &c., were exhibited,

a move being then made to the site of the Benedictine abbey, where Mr. Peers pointed out the scanty remains of the monastic buildings. Of the church nothing is now to be seen but a small piece of the north transept and the base of one of the piers of the central tower, being part of the work of Walter de Cerisy, 1077-1104. The well-known bell tower, which was also the gateway of the monks' cemetery, and the twelfth-century north gateway, by which the lay cemetery was entered, are the most important remains on this part of the site; but at the west the fourteenth-century gatehouse still exists under an eighteenth-century disguise, and near it the so-called Almonry, of the fourteenth and fifteenth centuries, and parts of other buildings. The position of the "Almonry" is difficult to reconcile with that of the almonry described in the grant of 1539, and a site further to the east would suit the conditions much better.

The two churches of St. Lawrence and All Saints, situated close together within the monastic precincts, have one curious feature in common—each has an elaborate vaulted chapel on the south side. St. Lawrence's Church, indeed, had another on the north, which has long since disappeared. The chapel in All Saints' was built by Clement Lichfield, when prior, i.e. before 1513, as his tomb-chapel, but of the others no record remains.

In the afternoon the abbey church of Pershore was visited, Mr. Peers being again the guide, and pointing out the growth of the existing building by the addition before 1220 of five rectangular chapels at the east of an early twelfth-century apse, and the rebuilding of the early presbytery after a fire in 1223, and of its vault after a second fire in 1288. The unfinished design of the central tower, c. 1330, and its likeness to the contemporary work at Salisbury, were also pointed out. Of the monastic buildings and nave of the church very little is left, the east cloister door being the principal feature, while the traces of the abutment of the eastern range of the claustral buildings on the south transept are for the most part hidden by rampant ivy. M. E. Lefèvre-Pontalis, President of the Société d'Archéologie Française, made an interesting speech, pointing out the similarity of the thirteenth-century work to the French Norman school.

The members were entertained at tea by Mr. W. Pearce at Perrott House, a fine specimen of a town house of c. 1760, with excellent plasterwork decoration, and an early eighteenth-century wrought-iron screen at the lower end of the garden.

In the evening the annual business meeting was held, and the customary votes of thanks passed, after which Mr. Willis Bund, Chairman of the County Council, entertained the members at the Shire Hall, a large company being invited to meet them.

The final day of the meeting, July 31st, began with a visit, by permission of Lord Elcho, to the picturesque seventeenth-century Stanway Court, with its well-known gatehouse, said to have been the work of Inigo Jones, though no direct evidence remains on the point. The church—a small twelfth-century building with rather unusual details—has a chancel which was lengthened in the seventeenth century, its twelfth-century cornice being imitated in the later work. It seems that it was at first intended to vault the chancel, but the design was abandoned. North of the church is a fine stone barn of the fourteenth century with its original roof.

The ruins of Hayles Abbey—a Cistercian house which owned the famous relic of the Holy Blood, given to it in 1271 by Edmund, Earl of Cornwall—were then described by

Mr. Harold Brakspear, with the help of a plan. The only parts left standing are the walls on three sides of the cloister, but some of the beautiful glazed tiles and carved bosses found on the site are in the small museum close by, while the parish church contains a fine series of the heraldic tiles, besides some exceptionally well-preserved wall-paintings of the thirteenth century and later, and some fifteenth-century white-and-gold glass lately discovered among some lumber and restored to use. Mr. St. Clair Baddeley gave an account of the church and its contents.

After lunch at Winchcombe a short drive brought the members to Sudeley Castle, where Mr. and Mrs. Dent-Brocklehurst received and entertained the party, conducting them over the house, which is chiefly of the fifteenth and sixteenth centuries, and is full of all manner of interesting things collected by the late Mrs. Dent.

This being the last item of the programme, the meeting, which was well attended and exceptionally favoured by the weather, came to an end.

#### THE BRITISH ARCHÆOLOGICAL ASSOCIATION AT NOTTINGHAM.

(Second Notice.)

ON Monday, July 30th, after arriving at Mansfield station, the members at once started by carriage to Ault Hucknell Church, where, after much discussion, the Norman tympanum was decided to be a representation of the legend of St. Margaret. Thence they proceeded to Hardwick, where first the church and then the famed Elizabethan house were visited, the Rev. F. Broadhurst, vicar of Heath, describing the beauties of the tapestries and pictures. Most of the members went next to the Old Hall, which presents even now a splendid example of sixteenth-century work, though in a bad state of dilapidation. The upper rooms are ornamented with much plasterwork in bold relief, and still in a good state of preservation, the roofs having only fallen in about 1870.

Luncheon was taken at the Hardwick Inn, and then all set out for Bolsover or Belesour Castle. The land on which it stands is in the Saxon kingdom of Mercia, and though then belonging to Leoric, it was granted by William the Conqueror to William Peverel. As Domesday Book mentions that Bolsover was in his possession without reference to a castle, probably it was his successor who, realizing its value as a defensive position, began a more solid structure than the Saxon works he found there. Just before the accession of Henry II. the Peverel of the day was supposed to have poisoned the Earl of Chester, and left Bolsover for the security of the Priory of Lenten, near Nottingham. Henry, on coming to the throne, seized on Bolsover as forfeit to the Crown. He evidently garrisoned it, for we get a reference to the castle in the Pipe Roll in 1172, where the Sheriff Reginald de Lucy accounts for forty shillings spent on works, and fifty-three shillings and fourpence for provisions for the garrison. In John's reign 302*l.* was expended to enclose the land as a park. There was a great restoration of the castle in Elizabeth's time, but on the old Norman lines; and extensive additions were made by Bess of Hardwick, celebrated for her passion for building. Sir Charles Cavendish and his son both added largely to the residential portions; to the latter are ascribed the stables and riding school, the Great Gallery, a splendid apartment even in its decay,

being 220 ft. long. It was due to the Countess of Oxford about 1740 that evil times fell upon Bolsover. She removed the lead of the roofs and sold it, and now the keep alone is in a fair state of repair, showing some fine panelling and alabaster mantelpieces. Bolsover Church, dedicated to St. Mary and St. Laurence, is late Norman with an Early English tower surmounted by a low broach spire, and contains two monuments: one to the Cavendish family; the other, a splendid one to Henry, Duke of Newcastle. This latter, some 30 ft. high, is a remarkable specimen of work in alabaster, and is said to have cost 16,000*l.* A stone about 5 ft. by 3 ft. carved with a representation of the Nativity, probably late twelfth-century work, was found to be in use as a step to the north door about 1750—no doubt in obedience to the Act of Parliament dealing with the defacing or destroying idolatrous monuments.

Having seen all the objects of interest at Bolsover, the party drove to Mansfield Church, being met by Canon Prior, who accompanied them during their inspection. The church is dedicated to St. Peter and St. Paul, and originally comprised only the nave and chancel with the western tower; but aisles, chapels, &c., have at various times been added to the original building. The numerous incised stone slabs used in the construction of the older parts of the church are remarkable. A deed restoring the chantry lands to the vicar and churchwardens was exhibited, together with the registers; and after Canon Prior had entertained the members at tea, the train was again taken to Nottingham. Here the Sheriff (Councillor Sambourne Cooke), accompanied by the Under-Sheriff (Mr. J. A. H. Green), attended the evening conference, and brought the mayor's mace and the sheriffs' maces and collar for the inspection of the members. Mr. Green described their history, and after a vote of thanks the joint Honorary Secretary read a paper, illustrated by diagrams, upon 'The Walls of Nottingham.'

On Tuesday, arriving at Bottesford, the members were met by Canon Jackson, who explained the various points of interest in the church, Mr. G. Fellows giving an admirable description of the monumental tombs of the Roos and Manners families. In this church there is a splendid series of mediæval tombs executed in alabaster, which was easily obtained in the vicinity of Nottingham, the chief centre of the industry. Very early in the borough records references occur to the "alabastermen" of the town. Most of the tombs and effigies were, however, not originally placed in this church, but were removed from Belvoir Priory, and re-erected here upon the demolition of that house in 1543. There is a small effigy of Purbeck marble, in hauberk and coif of mail, with sleeveless surcoat, which is conjectured to be that of William d'Albini, who died in 1236. From the small size of the figure it is supposed that this was a "heart burial," the body itself being interred elsewhere. The altar-tomb of Sir William de Roos is placed against the south wall of the sanctuary. He died in 1414, and is shown in camail of mail, and a jupon with escalloped edge. The collar of the Garter is worn beneath the left knee, and on the head is a conical basinet. The tomb of his son John is across the chancel, and in this effigy the camail is not worn, the basinet is not so conical, and taces are shown fastened to the breastplate. He wears the SS collar, the SS being curiously reversed. Thomas, first Earl of Rutland, and Elenor his second wife are shown on the next tomb. He was created Earl of Rutland in 1525 by Henry VIII.,

and died in 1543. He wears over his mail the robes and chain of a K.G. This tomb was fashioned by Richard Parker, and it is recorded that he got 20*l.* for his work. The armour shown on the effigy of Henry, the second earl, is of the variety known as a "suit of splints" or "splintered armour." The church is extremely interesting, and its chief pride is the splendid fifteenth-century crocketed spire, which is most delicately proportioned. In the chancel are a few fragments of Early English work, but it seems doubtful if some of these fragments are in their original positions. The beautiful little packhorse bridge, which spans a small stream close by, and the stocks and whipping-post were admired. Mention must also be made of a very fine early fifteenth-century brass in the chancel to Henry de Codynghton, one time rector of Bottesford. It is marvelously worked, and one of the best examples of its kind extant. There are some earthworks near the church, probably of Norman origin, and a street which runs close by is still locally called "The Rampar."

A few of the members drove over to Staunton Church close by, and the return to Nottingham concluded the sixty-third Congress.

It would be ungracious for one present throughout to close these notes without tendering the thanks of the Association to those who provided so many interesting notes on the buildings visited and the objects shown.

#### Fine-Art Gossip.

THE Tate Gallery has within the last week been enriched by five more "new" Turners. They are entitled 'The Old Chain Pier, Brighton,' 'A Ship Aground,' 'The Burning of the Ships,' 'The Arch of Constantine, Rome,' and 'Tivoli.' They are all unfinished.

MR. GEORGE ALLEN announces for the autumn 'Sir Thomas Lawrence's Letter-Bag,' edited by Mr. G. S. Layard, with some unpublished recollections of the artist, and 'Olives: the Reminiscences of a President,' by the late Sir Wyke Bayliss.

AN Historical Exhibition of Liverpool Art is to be held at the Walker Art Gallery of that city next May. The exhibition will include pictures, statues, and other works of art by members of the Liverpool Academy of Arts, and of the earlier societies of the eighteenth century from which it sprang; a collection of the pictures to which the Academy's annual prizes were awarded; and a collection of portraits of Liverpool artists. The Committee of Management, of which Mr. E. R. Dibdin, Curator of the Walker Art Gallery, is secretary, invite communications and offers of works from those interested in the scheme.

THE Americans have begun a big undertaking, which we should like to see carried out in this country—an 'Index to Portraits in Printed Books and Periodicals.' The compilation is the work of Mr. W. C. Lane, President of the American Bibliographical Society, and Miss Brown, of the Boston Athenæum, and is being published by the Government Printing Office at Washington. About 67,000 entries have already been made, and the first part, extending to 64 pages octavo, carries the Index to "Atkins, John." Such an Index will probably never be complete; but however imperfect, it must be immensely valuable for reference. Something of the kind, but strictly limited in scope, was carried out by the Index Society

of this country in the Reports of 1878 and 1879, and these have been found very useful.

A FULL list of the munificent gift of M. E. Ricard (brother of the eminent portrait painter Gustave Ricard) to the Museum at Marseilles is published by the *Journal des Arts*. Three of the pictures are by Puget, one being of a gentleman believed to be the Seigneur du Bachas, a landed proprietor of a territory still known under the name of Bachas. The other two are St. Cecilia and a 'Sacrifice de Noé sortant de l'Arche.' There are also several drawings by Puget. Included in the gift are several pieces of sculpture in marble, terra-cotta, and wood, and two architectural designs, one of which is of a proposed Hôtel de Ville for Marseilles. The Ricard gift will be arranged in a special *salon*, to be known by the name of the donor.

M. BONNAT, President of the French Conseil des Musées Nationaux, states in his report for 1905 to the Minister of Fine Arts that, out of a sum of 470,000 francs allowed for in the Budget, only 447,000 francs have been spent. The highest single purchase in the long list of acquisitions is a picture of the enthronement of St. Isidore by an artist of the Spanish School, and ascribed to Dalmau, viz., 83,187fr. The next highest amount is 50,000fr. for two busts by the sculptor Houdon of his wife and daughter. For "deux lots d'objets égyptiens" 28,000fr. were paid; and 30,000fr. for "statues et une statuette (École française et allemande du quatorzième siècle)."

THE Keepership of the Department of Coins and Medals in the British Museum, from which Mr. Barclay V. Head recently retired after forty-two years' service, has been filled by the appointment of Mr. H. A. Grueber; and to the Assistant-Keepership thus rendered vacant the Trustees have promoted Mr. Warwick Wroth. In connexion with Mr. Head's retirement it is intended to publish by subscription, in his honour, a volume of essays by various well-known numismatists, on subjects akin to those to which Mr. Head's own researches have been chiefly devoted. The book, which will be liberally illustrated, is to be published early in the autumn by Mr. Henry Frowde for the Committee of the Head Testimonial Fund, the President of which is Sir John Evans. From the Hon. Secretary, Mr. G. F. Hill, of 10, Kensington Mansions, S.W., intending subscribers who have not already been communicated with may obtain information.

THE Spital Church of St. James, Tamworth, which has lately been the subject of much concern on account of its dilapidated condition, is to be repaired, if sufficient funds are forthcoming (about 350*l.*), by a committee including the vicars of Wigginton and Tamworth, Mr. C. Lynam, of Stoke-on-Trent, and Messrs. H. F. Paget, of Elford Hall, and E. De Hamel, of Middleton Hall, Tamworth. This little Norman building was founded by Philip de Marmyon, and has many interesting details, which will be carefully treated.

MR. E. A. JONES has in the press a work on the 'Church Plate of the Diocese of Bangor,' in which some account will be given, with upwards of a hundred illustrations, of the plate in all the churches of Anglesey and Carnarvon, and many of those of Merioneth and Montgomery—in all about 215 churches. Of the three specimens of pre-Reformation silver chalices which remain in Wales, one is in the diocese of Bangor; and the author describes in his work numerous new plate-marks and a great number of fine pewter vessels.

## MUSIC

### OUR LIBRARY TABLE.

*Music and Musicians.* By Edward Algonon Baughan. (John Lane).—This volume contains a selection of musical articles and criticisms contributed by the author to various papers. They have been grouped under the heads of subjects, and, "as far as possible," in chronological order. No one can read these articles without feeling that Mr. Baughan is an independent thinker: he has a way of his own in looking at men and things, and it is therefore not surprising if one cannot in all points agree with him. Let us take one or two instances. The ideal critic, we read, "is he who expresses himself in his work." But unless that critic has had a sound musical training, what he thinks or feels is of little practical value; individuality must be backed by knowledge, and the stronger the individuality, the greater the necessity for a thorough knowledge of the art in all its branches.

In an article on 'The Development of Originality' we are told that a composer well out of his twenties "should have something to say, and should have begun to find his own way of saying it." But what about Handel, Gluck, or even Beethoven? Then, again, in the same article we are told that "great modern composers represent in themselves the art of music as far as it has gone"; Wagner and Strauss are said to "contain all that has been achieved in music by Bach, Mozart, and Beethoven, beside the personal achievements of Wagner and Strauss." One would scarcely say this of Wagner; certainly not of Strauss, a composer who when he attempts grandeur (so we read in the article on the 'Sinfonia Domestica') "shrieks rather than declaims with noble ease."

In the last article in the volume Mr. Baughan discourses on programme music. Works of Beethoven are mentioned which contain movements having superscriptions, but, apart from these, we are curiously informed that "he cannot be accounted among the avowed 'programme' writers"; and then this follows:—

"Yet his place in the scheme of things which ultimately led to Richard Strauss is well defined. 'Programme' music could never have advanced unless a great composer had come forward to extend the art as an emotional language."

The idea of Beethoven preparing the way for Strauss is exasperating. Further, Strauss, though a composer of undoubted gifts, seems to us not to have advanced programme music, but rather, by his exaggerations and eccentricities, to have almost given it its death-blow. We think Beethoven the greatest writer of programme music, using that term in its highest sense. Strauss, as Mr. Baughan rightly remarks in another article, has in some of his efforts "undoubtedly gone beyond the limitations of music." Our author even admits that "I cannot listen to any one of his works without moments of irritation."

We have touched only on points which provoke discussion. There are many excellent comments and criticisms in the volume. The article on "The Apostles" and Elgar's *Future*, in view of the composer's new work at the forthcoming Birmingham Festival, will be read with curiosity, but also with profit.

*Les Grandes Formes de la Musique: L'Œuvre de Camille Saint-Saëns.* By Émile Baumann. (Paris, Société d'Éditions Littéraires et Artistiques).—That Dr. Saint-Saëns is a great composer—nay, the most

notable of French composers since Berlioz—is unquestioned, while from the contents of this volume it is clear that M. Baumann is well acquainted with every branch of the master's work. Moreover, he is a thoughtful and well-informed writer, as may be seen specially in his brief summaries of the history of the oratorio and the opera from the sixteenth century. It may, however, be noted that, though an admirer of Bach, he speaks of the recitatives in the 'Matthew Passion' as "monotones"; they may vary in importance, but there are certainly some to which that term does not apply. With regard to the subject of his book, M. Baumann's appreciation is too lengthy and too eulogistic. One may pardon—nay, even welcome—a certain exuberance of language in an enthusiast; there is, however, a point beyond which it defeats its own object. The whole of Dr. Saint-Saëns's works may not be known to musicians generally, but his 'Poèmes Symphoniques,' his 'Samson et Dalila' (whether as opera or oratorio), his *c minor* Pianoforte Concerto, and some of his songs are tolerably familiar, and even these few give a fair idea of his importance and the interest of his music. M. Baumann in his detailed notices renders full justice to the skill, beauty, and other excellent qualities therein displayed. But *est modus in rebus*. We have accused the author of prolixity, and must not lay ourselves open to the same charge. We therefore shall substantiate our remarks by one or two brief extracts only:—

"Saint-Saëns est le premier de nos musiciens qui ait égalé, dans ce domaine austère [i.e., chamber music], les Allemands."

"Les 'Variations' sur un thème de Beethoven égalent tout ce qui a été conçu en cette forme de plus achevé, la gavotte en la mineur de Rameau pour clavecin, le thème varié de la sonate en la bémol majeur de Beethoven, les Variations sérieuses de Mendelssohn."

In the second quotation the Beethoven work named is surely not to be named among that composer's highest achievements in the variation form.

Of the French composer's preludes and fugues we are told that they

"valent en importance non seulement les sonates de Mozart et de Mendelssohn, mais les plus majestueuses inspirations de Bach"!

While of the third symphony we read:—

"La troisième se lève, sans hésiter, en face des plus hautes de Beethoven"!

*Tristan und Isolde.* Von Richard Wagner. Partitur. (Breitkopf & Härtel).—Wagner's *opus magnum* is here presented in miniature size: the print, however, is remarkably clear, and the price most reasonable. Miniature scores of quartets and other chamber works have been in existence for some long time, and then, with the growing taste for orchestral music, overtures and symphonies were published; also Wagner's 'Ring des Nibelungen.' 'Tristan,' one of the master's most interesting scores, will now be accessible to students generally. In addition to the German text, we find the English version by H. and F. Corder, and also the French, which was begun by Alfred Ernst, and completed by L. de Fourcaud and P. Brück.

## Musical Gossip.

A FOUR weeks' season of German opera at Covent Garden will begin on Jan. 14th, 1907. In addition to Wagner's 'Der Fliegende Holländer,' 'Tannhäuser,' 'Lohengrin,' 'Walküre,' 'Tristan,' and 'Die Meistersinger,' will be given the rarely heard 'Der

Freischütz' and 'Fidelio,' also Smetana's 'Die verkaufte Braut.' Herr Ernest van Dyck will be manager, and Herr Felix Mottl and Dr. Viotta (of Amsterdam) conductors. The list of artists shortly to be issued will include several English singers. The London Symphony Orchestra has been engaged for the entire season. A German chorus will be under the direction of Mr. Carl Armbruster, who will also assist as conductor. A few years ago the regular season at Covent Garden offered almost the only chance to hear operas and an occasional novelty. Now we have the autumn season of the San Carlo Company, while this new scheme—which, from the prominent men associated with it, ought to prove successful—provides at any rate for next winter.

VERDI'S 'Otello' and Nicolai's 'Merry Wives of Windsor' will be performed by the Carl Rosa Company during their forthcoming tour.

MR. STERLING MACKINLAY has undertaken to write a memoir of Manuel Garcia, with whom he studied for many years.

M. ANDRÉ MESSENGER'S operetta 'Chandelier,' libretto, after Musset, by MM. Robert de Flers and Gaston de Caillavet, will be an early novelty at the forthcoming season of the Paris Opéra Comique, which begins on September 1st.

JUST complaint is often made of the continual repetition of well-known orchestral works, to the exclusion of many others by great composers which are unknown, or seldom heard. It is announced that the programmes of the Leipzig Gewandhaus Concerts next winter will consist entirely—as regards orchestral music—of works thus neglected. Reaction tends to exaggeration. The intention is excellent; but we doubt, however, whether this one-sided policy is altogether wise. Past and present ought rather to be suitably intermixed.

#### PERFORMANCES NEXT WEEK.

MON.—SAT. Mooly-Manners Opera Company, 8, Lyric Theatre; also Wed. and Sat. at 2.

SAT. Promenade Concert, 8, Queen's Hall.

## DRAMA

### THE FRENCH STAGE.

Later Queens of the French Stage. By H. Noel Williams. (Harper & Brothers.)—A year after the appearance of the 'Queens of the French Stage' of Mr. Noel Williams, 'Later Queens of the French Stage,' from the same pen, sees the light. Like many continuations, the new work is inferior to its predecessor. That the later queens exercised an authority less potent than the earlier may not, perhaps, be said, but their characters and investiture (if the use of the word may be pardoned) are less inspiring. Mlle. de Molière was, on the whole, not a greater actress than Mlle. Contat, but her association with her husband is more interesting than that of her successor with Beaumarchais, and Célimène is a deeper study than Suzanne. Loose enough were the morals of the actresses of the seventeenth century. They were, however, exemplary compared with those of the Guimards and Raucourts, who gave themselves up to amours which were mercenary and indulgences which are unmentionable. There is, moreover, little novelty about the lives, which were told in 1863 by Emile Gaboriau in his happily named 'Comédiennes Adorées,' and have been treated, in some instances at

length, by the brothers De Goncourt. The illustrations are once more admirable, Greuze's 'Sophie Arnould,' which forms the frontispiece, being particularly interesting.

### Dramatic Gossip.

'TODDLES' is the title of the English version of 'Triplepatte' in which on September 1st, under the management of Mr. Charles Frohman, Mr. Cyril Maude will appear at the Duke of York's. The title (in the French that of a horse) is given to a man with a difficulty as great as that of Panurge as to the expediency of marriage. Played in Paris at the Athénée by M. Levesque, this part will presumably be assigned to Mr. Maude, other characters being played by Miss Nancy Price, Miss Lottie Venne, Mr. Alfred Bishop, and Mr. Kenneth Douglas. 'The Scapegrace,' by which 'Toddles' will be preceded, is a play without words, the music being supplied by Mr. Edward Jones.

THE new season will open, so far as the drama is concerned, on September 12th, with the production at Wyndham's, by Mr. Otho Stuart, of 'Peter's Mother,' by Mrs. Henry de la Pasture, the author of 'The Lonely Millionaires.' The principal part in this will be played by Miss Marion Terry.

THE Waldorf Theatre will open early in the autumn with a farcical comedy by Messrs. Frank Wyatt and William Morris, entitled 'Mrs. Temple's Telegram.' The date of production will shortly be announced.

'THE MORALS OF MARCUS,' with which the Garrick will reopen, is an adaptation by Mr. W. J. Locke of his successful novel 'The Morals of Marcus Ordeyne.'

DURING her autumn tour Miss Olga Nethersole will present a new dramatization of the story of Carmen.

TO CORRESPONDENTS.—G. F. H.—F. M. R.—C. J.—R. S.—Received.

C. C. S.—Many thanks.

C. S. T.—Noted.

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### INDEX TO ADVERTISERS.

	PAGE
AUTHORS' AGENTS .. .. .	146
AUTOTYPE COMPANY .. .. .	146
BAGSTER & SONS .. .. .	147
BELL & SONS .. .. .	168
BRADSHAW'S GUIDE .. .. .	169
BUSINESSES FOR DISPOSAL .. .. .	146
CATALOGUES .. .. .	146
EDUCATIONAL .. .. .	145
HEINEMANN .. .. .	147
HUMPHREYS .. .. .	147
HURST & BLACKETT .. .. .	148
INSURANCE COMPANIES .. .. .	171
MACMILLAN & CO. .. .. .	148, 172
MISCELLANEOUS .. .. .	146
NEWSPAPER AGENTS .. .. .	146
NOTES AND QUERIES .. .. .	170
SALES BY AUCTION .. .. .	146
SAMPSON LOW, MARSTON & CO. .. .. .	147
SITUATIONS VACANT .. .. .	145
SITUATIONS WANTED .. .. .	145
STANFORD .. .. .	147
SURGICAL AID SOCIETY .. .. .	147
TYPE-WRITERS, &C. .. .. .	146
UNWIN .. .. .	148

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